Picturing Childhood

Illustrated Children's Books from University of California Collections, 1550–1990

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Illustrated Children's Books from University of California Collections, 1550–1990

Grunwald Center for the Graphic Arts
Department of Special Collections, University Research Library
University of California, Los Angeles

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Back cover: Harold B. Lentz, *The Pop-Up Mother Goose,* 1933 (cat. no. 197)

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Contents

David Rodes, Gloria Werner 7 Foreword

Cynthia Burlingham 9 Introduction and Acknowledgments

Cynthia Burlingham 11 Picturing Childhood: The Evolution of the Illustrated Children's Book *with a Checklist of the Exhibition*

13 Establishing Traditions

19 Publishing for Children

29 Movable and Pop-up Books, Toys, and Games

37 Nineteenth-Century Illustrators

49 The Twentieth Century

63 Selected Bibliography

Foreword

The subject of *Picturing Childhood* brings together the intellectual and collecting interests of UCLA's world-renowned research library and its distinguished collection of works of art on paper, the Grunwald Center for the Graphic Arts. This exhibition and catalogue celebrate not only the remarkable collection of children's materials in the library's Department of Special Collections but also the foresight of such UCLA librarians as Wilbur Jordan Smith, F. Brooke Whiting, and James Davis, who began building this collection long before the subject of childhood became a central issue for both the academy and society. *Picturing Childhood* also attests to the Grunwald Center's steadfast interest in the intricate interrelationships among words and images and art and technology.

Two matters become increasingly clear as we reflect on the wondrous variety of objects in the exhibition. The first is that childhood, as we now think of that period between infancy and adulthood, is an invention of the eighteenth century in those very few countries of Western Europe that could afford leisure and were dedicated to creating and confirming a middle-class elite. The intensity of focus on this new "species" reached its apogee in the explosion of splendid illustrated books in late Victorian England. The second issue raised concerns the profound paradox of purpose that characterizes the meaning of children's books, toys, and games. Children's literature has its roots deeply planted in conservative moral teaching, and its goal is socialization and, often, conformity to prevailing ideology. Yet one has only to look at many of the exquisite books shown here—from John Amos Comenius's *Orbis Sensualium Pictus* of 1658 to those of Beatrix Potter, Arthur Rackham, and Dr. Seuss in the present century—to know that the other great function of children's books involves the stimulation and liberation of the imagination. Surely, more than any other form of literature and art, illustrated children's books can be said to respond to the fundamental duality of purpose ascribed to the arts of the Western world: to teach and to delight—*docere et delectare*. We trust that readers of this catalogue and viewers of the exhibition may share in both the learning and the pleasure that so characterize the subject.

We want to thank the three curators of the exhibition, Cynthia Burlingham and Karen Mayers of the Grunwald Center and Patricia Waldron, for their imaginative response to a burgeoning field of study and an immense archive of materials. We also thank Director Peter Reill and Librarian Bruce Whiteman of the William Andrews Clark Memorial Library, UCLA, and University Librarian Gerald Lowell and Head of the Department of Special Collections Lynda Claassen of the Geisel Library of the University of California, San Diego. Major support for the exhibition was provided by the National Endowment for the Arts, a federal agency; Northern Trust Bank of California; Classical 105.1 KKGO-FM; and the Good Works Foundation. Additional support was provided by the Frances and Sidney Brody Charitable Fund; Peter and Elizabeth Goulds and L.A. Louver Gallery, Venice, California; Mary and Bob Looker; and Susan Payne.

We wish to acknowledge with gratitude the support of Lloyd Cotsen, himself a wise collector of this material and longtime supporter of children's education, who made possible the publication of this catalogue, as well as Dr. and Mrs. Albert Nichols, whose generosity made it possible for us to document the exhibition in an archival video produced by UCLA's Office of Instructional Development. Finally, we want to thank all those children, whether in their first or later childhoods, who responded to the exhibition with the joy that we believe is inherent in the subject of *Picturing Childhood*.

David Rodes, Director
Grunwald Center for the Graphic Arts

Gloria Werner, University Librarian

Introduction and Acknowledgments

This exhibition features more than four centuries of illustrated books, drawings, movable and pop-up books, toys, and games from selected University of California collections. The great majority were chosen from the more than twenty-five thousand works in the Children's Book Collection in the Department of Special Collections at the University Research Library, UCLA, one of the most significant holdings of children's books in the United States. Additional works were selected from UCLA's Grunwald Center for the Graphic Arts; the William Andrews Clark Memorial Library, UCLA; and the Dr. Seuss Collection at the Mandeville Special Collections Library, Geisel Library, University of California, San Diego. Together these collections provide insight into a number of issues relevant to the history of children's literature, including how society's changing conceptions of childhood shaped the genre of children's books; the increasing importance of illustration; the nature of collaboration between the writer and the artist-illustrator; and the persistence of traditional stories interpreted variously at different times and by different cultures.

This exhibition and catalogue are the result of the contributions of a number of individuals in a variety of departments and institutions over the past two years. First and foremost, this project could not have been realized without the enormous dedication of Karen Mayers and Patricia Waldron. As my cocurators for this exhibition, they spent many months researching the collections to select the works exhibited here and are responsible for much of the exhibition's direction and substance.

At the UCLA/Hammer Museum, Mitchell Browning's extraordinary installation and case designs created an innovative and visually stimulating setting for the variety of works in the exhibition. Deborah Edwards's time line enhanced visitors' understanding of the history of the works presented. Lynne Blaikie and Maureen McGee prepared and cared for the objects in the exhibition with their usual high standards, and Andréa Bronté, Heather Cantrell, Louis Fuller, Jules Hartzell, and Jon Pestoni were of invaluable assistance during the installation. Anne Bennett managed all registrarial aspects of the exhibition with great care, and Claudine Dixon lent her research skills to both the exhibition and the catalogue. Cindi Dale, director of education, devised the exceptional educational programming for the exhibition. I also wish to recognize the efforts of other museum staff, particularly Amy Weinstein, Kelly White, Stephanie Rieke, Bryan Coopersmith, Patricia Capps, Layna White, and Marpessa Dawn Outlaw. Greg Barnes at the Office of Instructional Development at UCLA created the wonderful videos that accompanied the exhibition.

At the University Research Library at UCLA, former Head of the Department of Special Collections David Zeidberg was helpful in the initial planning stages, and the present Head, Susan M. Allen, has been extremely responsive and supportive. Also at Special Collections, Octavio Olvera provided invaluable support. I am also grateful for the efforts of Brian Schottlaender, James Davis, Jeff Rankin, Charlotte Brown, Russell Johnson, Elizabeth Stacey, and Sarah Lesser. Richard Lindemann and Steve Coy at the Mandeville Special Collections Library at UC San Diego also deserve thanks.

For the catalogue, editor Karen Jacobson has worked with her usual care and thoroughness in the face of unusually tight deadlines. Designer Lilli Colton's enthusiasm for the subject of this exhibition and catalogue is evident in this volume; she has provided a handsome and engaging context for the works presented.

The publication of this catalogue would not have been possible without the support of Lloyd Cotsen, whose interest and generosity are greatly appreciated by all those involved in the arts and education. Finally, I wish to thank my son, Robert, who provided the original inspiration for my exploration of this subject and who remains a constant reminder of its importance.

Cynthia Burlingham, Associate Director and Senior Curator
Grunwald Center for the Graphic Arts

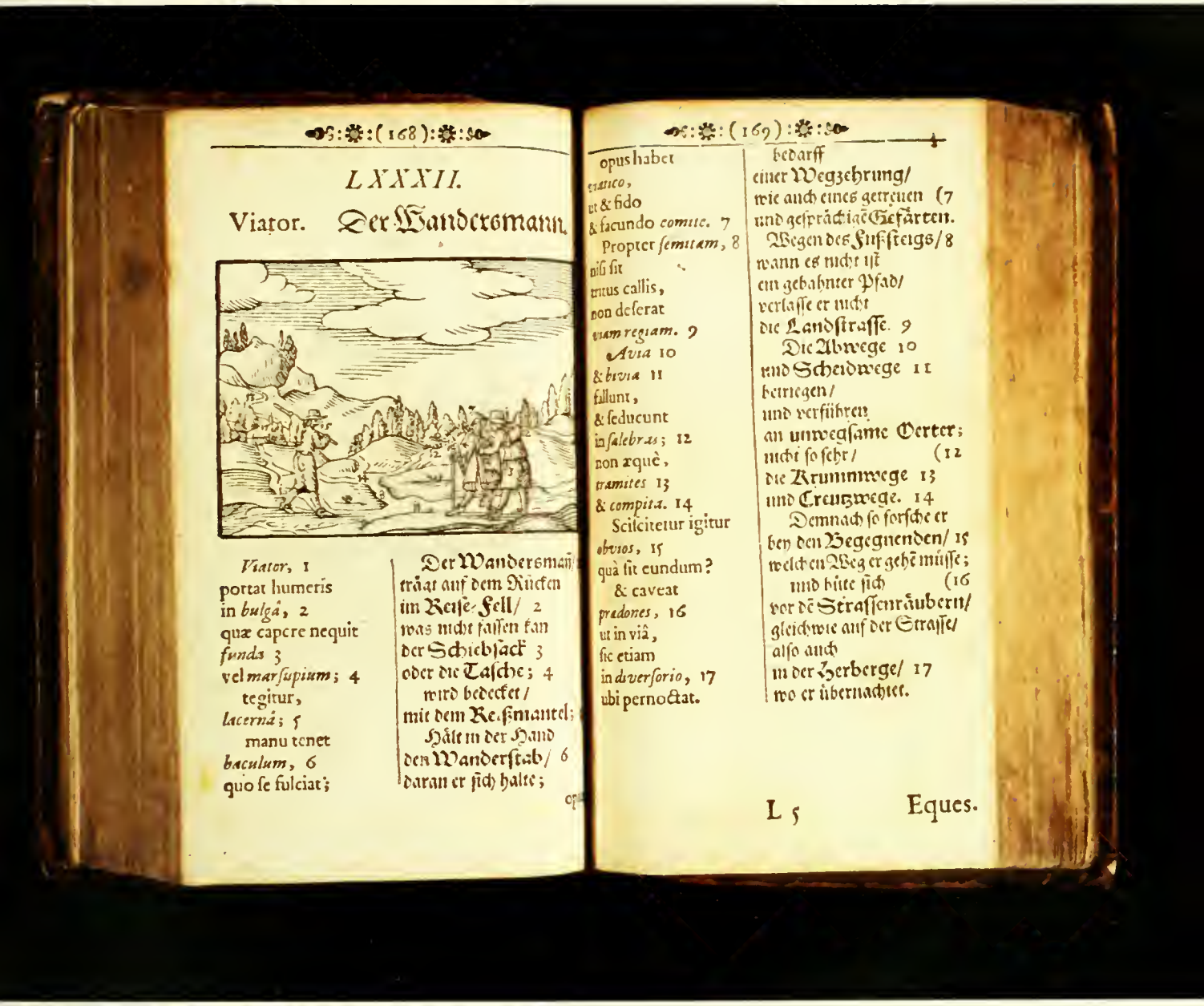


Fig. 1 Anonymous artist, *Orbis Sensualium Pictus* (The visible world in pictures), by John Amos Comenius, 1659 (cat. no. 5).

Picturing Childhood

The Evolution of the Illustrated Children's Book

Cynthia Burlingham

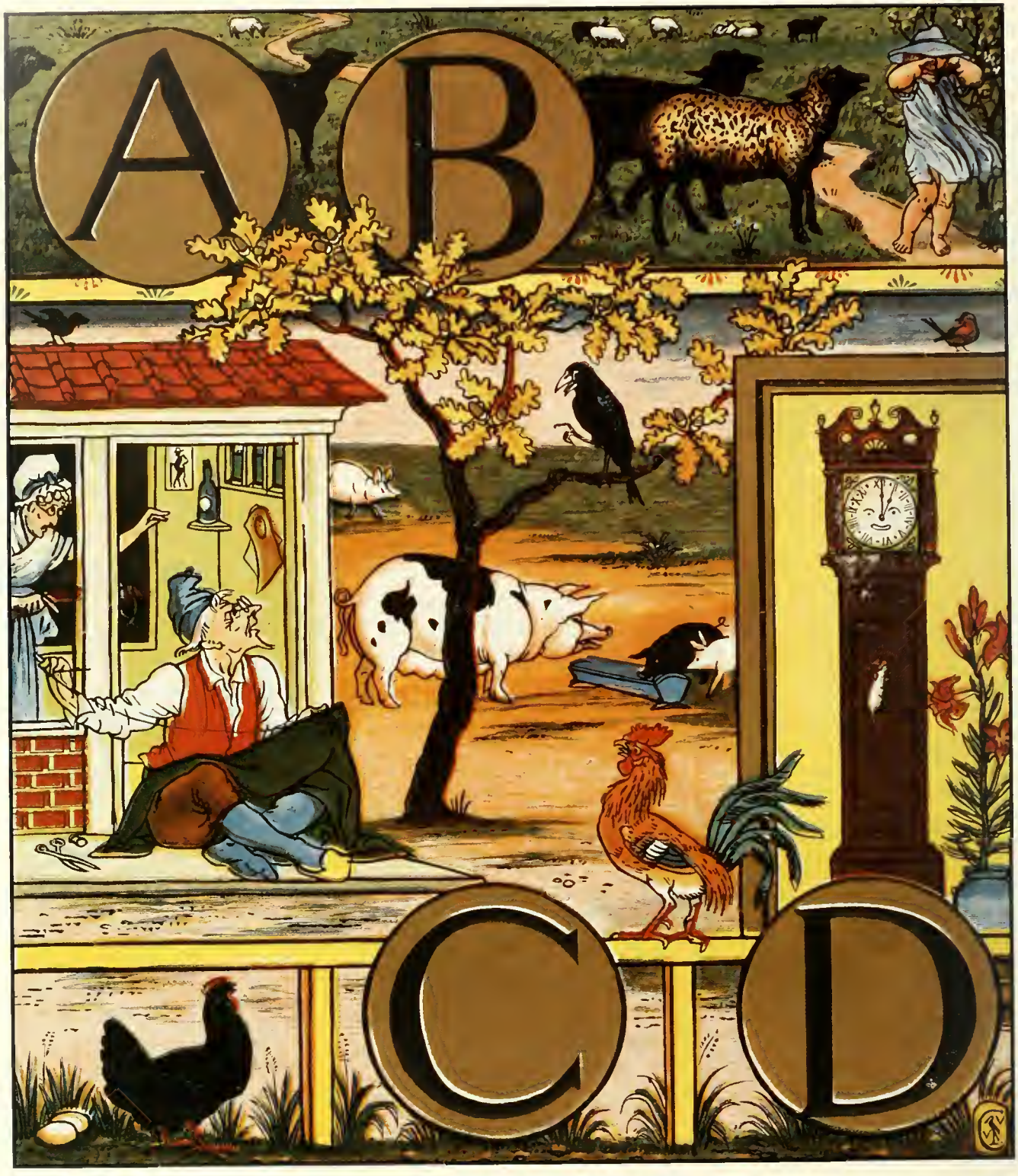


Fig. 2 Walter Crane, illustration from *The Alphabet of Old Friends*, 1874 (cat. no. 69).

Establishing Traditions

Children's literature emerged as a distinct and independent genre only a little more than two centuries ago. Prior to the mid-eighteenth century books were rarely created specifically for children, and children's reading was generally confined to literature intended for their education and moral edification rather than for their amusement. Religious works (see cat. nos. 7, 8, 14), grammar books, and "courtesy books" (which offered instruction on proper behavior) were virtually the only early books directed at children. In these books illustration played a relatively minor role, usually consisting of small woodcut vignettes or engraved frontispieces created by anonymous illustrators.

Still, some exceptional works were published in the sixteenth and seventeenth centuries, which served as precedents for later genres of children's literature. An early example of a book devoted to children's games is the 1657 *Les jeux et plaisirs de l'enfance* (The games and pleasures of childhood; fig. 4, cat. no. 4). Produced for and dedicated to children, it is notable not only for its subject but also for its numerous engravings after artist Jacques Stella. Still, the unnatural attitudes of the children's bodies are indicative of the contemporary conception of children as miniature adults.[1]

Another important precursor was John Amos Comenius's *Orbis Sensualium Pictus* (The visible world in pictures, 1658). An encyclopedic assemblage of captioned illustrations of the natural world, it is regarded as the first picture book for children. Comenius was an educational reformer, and his book was also innovative in its recognition that there are fundamental differences between children and adults. A forerunner of the illustrated schoolbook, it remained popular in Europe for two centuries and was published in numerous languages and editions (see fig. 1; cat. nos. 5, 6, 11, 13).

Alphabet books exemplify one of the earliest uses of pictures in instructional books for children (see fig. 2; cat. nos. 33–77). From the sixteenth until well into the eighteenth century children learned their alphabets by studying **hornbooks** (see cat. nos. 33, 38, 39, 50), wooden paddles with inscribed alphabets that were often combined with religious writings such as the Lord's Prayer. Out of the hornbook tradition developed the more pictorial **battledore** (see cat. nos. 41, 45, 47, 54, 56, 58, 59), a folded piece of cardboard with an illustrated alphabet, named after a traditional game in which hornbooks were used as paddles. The battledore endured until the mid-nineteenth century. By the early nineteenth century other types of games with illustrations were developed for teaching ABCs as well as math, grammar, and science (see fig. 3).

Fig. 3 Alphabet of carved letters in carved ivory box, c. 1800 (cat. no. 35).

One of the most enduring genres of fiction, fables (see cat. nos. 15–32) were initially read in Latin in the classroom rather than for amusement at home. The stories attributed to Aesop (supposedly a Greek storyteller of the sixth century B.C. but almost certainly a legendary figure) were among the most frequently published and illustrated (see figs. 5, 6). *Aesop's Fables* was published in its first English translation by William Caxton (c. 1422–91) in 1484. It soon became one of the most popular illustrated books for children, though in many early editions there was little attempt to adapt the stories to make them easier for children to understand and relate to.[2]

LA CVLEBVTE
A vour leurs soubresauts bouffons
qui ne devoit que ces Poupons
auroient bon besoin d'Ellebore,
Leurs corps est pourtant bien dressé
St. Selon que dit Pythagore,
l'homme est vn arbre renversé

Fig. 4 Jacques Stella, illustration from *Les jeux et plaisirs de l'enfance* (The games and pleasures of childhood), 1657 (cat. no. 4).

Checklist of the Exhibition

Unless otherwise noted, works are from the collection of the Department of Special Collections at the University Research Library, UCLA. Measurements are given in inches and centimeters; for books, height is given; for drawings and three-dimensional objects, measurements are given in the following order: height, width, depth.

Establishing Traditions

1
Anonymous artist
De Modo Collegiandi, by Federicus Chrysogonus, 1528
Published by Giovanni Antonio Nicolini da Sabbio, Venice
12 in. (30.5 cm)

2
Anonymous artist
The Elements of Geometrie, by Euclid, 1570
Published by I. Daye, London
13 in. (33 cm)
Collection of the William Andrews Clark Memorial Library, UCLA

3
Anonymous artist
Cosmographia, by Petrus Apianus, 1584
Published by Joannes Bellerum, Antwerp
10 in. (25.4 cm)

4
Jacques Stella (French, 1596–1657)
Les jeux et plaisirs de l'enfance (The games and pleasures of childhood), 1657
Published by Galleries du Louvre, Paris
8¼ in. (21 cm)
Fig. 4

5
Anonymous artist
Orbis Sensualium Pictus (The visible world in pictures), by John Amos Comenius, 1659
Published by Michael Endteri, Nuremberg
6¼ in. (15.9 cm)
Fig. 1

6
Anonymous artist
Orbis Sensualium Pictus (The visible world in pictures), by John Amos Comenius, 1672
Published by T. R. for S. Mearne, London
6¼ in. (15.9 cm)
Collection of the William Andrews Clark Memorial Library, UCLA

7
Anonymous artist
Pilgrim's Progress, by John Bunyan, 1685
Published by Nathaniel Ponder, London
6 in. (15.2 cm)
Collection of the William Andrews Clark Memorial Library, UCLA

8
Anonymous artist
The Bible, 1721
Published by Thomas Ilive, London
2½ in. (6.4 cm)

9
Anonymous artist
Atlas Minimus, by James Gibson, 1758
Published by John Newbery, London
4¾ in. (12 cm)

10
Anonymous artist
A View of the Earth, by the Reverend Mr. Turner, 1766
Published by S. Crowder, London
12¼ in. (31.1 cm)

11
Anonymous artist
Neuer Orbis Pictus (The new world in pictures), by John Amos Comenius, 1785
Published by Georg Emanuel Beer, Leipzig
8½ in. (21.6 cm)

12
Anonymous artist
The Herschel Weather Table, c. 1800
5½ in. (14 cm)

13
Anonymous artist
Orbis Sensualium Pictus (The visible world in pictures), by John Amos Comenius, 1810
Published by T. and J. Swords, New York
6¾ in. (17.1 cm)

14
Anonymous artist
The Child's Bible, 1834
Published by Truman, Smith and Co., Cincinnati
2¼ in. (5.7 cm)

Fables

15
Anonymous artist
Fabulae Centum, by Gabriel Faernus, 1564
Published by Vincenzo Luchino, Rome
8¾ in. (22.2 cm)
Fig. 5

16
Francis Barlow (British, 1626?–1704)
Les fables d'Esope (Aesop's fables), 1714
Published by Etienne Roger, Amsterdam
10 in. (25.4 cm)
Collection of the William Andrews Clark Memorial Library, UCLA

17
John Bickham
Fables and Other Short Poems, 1731
Published by Thomas Cobb, London
8 in. (20.3 cm)

18
Anonymous artist
Le Renard (Reynard the fox), 1739
Published by Jacques Panneels and Charles de Vos, Brussels
8 in. (20.3 cm)

19
Samuel Croxall (British, d. 1752)
Fables of Aesop, 1782
Published by W. Strahan et al., London
6¾ in. (17.1 cm)

20
Anonymous artist (after Francis Barlow, 1626?–1704)
Les fables d'Esope (Aesop's fables), 2 vols., 1801
Published by Henri Tardieu, Paris
5 in. (12.7 cm)

21
Anonymous artist
Fables Ancient and Modern, 2 vols., by Edward Baldwin, 1805
Published by Thomas Hodgkins, London
6¼ in. (15.9 cm)

22
Thomas Bewick (British, 1753–1828)
The Fables of Aesop, 1818
Published by E. Walker, Newcastle
10¼ in. (26 cm)

23
J. J. Grandville (French, 1803–47)
Wood engraving block for *The Eagle, the Sow, and the Cat*, from *The Fables of La Fontaine*, 1838
3½ x 4¼ x 1 in. (8.9 x 10.8 x 2.5 cm)

24
Anonymous artist
Reynard the Fox, 1840
Published by Joseph Cundall, London
4¾ in. (12 cm)

25
John Tenniel (British, 1820–1914)
Aesop's Fables, 1848
Published by John Murray, London
8½ in. (21.6 cm)

26
Ernest Griset (French, 1844–1907)
Aesop's Fables, 1876
Published by Lothrop, Boston
9½ in. (24.1 cm)

Fig. 5 Anonymous artist, illustration from *Fabulae Centum*, by Gabriel Faernus, 1564 (cat. no. 15).

Fig. 6 Stephen Gooden, illustration from *Aesop's Fables*, 1936 (cat. no. 31).

27
Alexander Calder (American, 1898–1976)
Fables of Aesop, according to Sir Roger L'Estrange, 1931
Published by Harrison, Paris; Minton, Balch and Co., New York
10¼ in. (26 cm)

28
Stephen Gooden (British, 1892–1955)
The Fables of La Fontaine, vol. 2, 1931
Published by William Heinemann, London; Random House, New York
10½ in. (26.7 cm)

29
Stephen Gooden (British, 1892–1955)
Wolf and Kid, from *Aesop's Fables,* 1936
Engraving
Published by George C. Harrap, London
6¼ x 4½ in. (15.9 x 11.4 cm)

30
Stephen Gooden (British, 1892–1955)
A City and Country Mouse, from *Aesop's Fables,* 1936
Engraving
Published by George C. Harrap, London
6½ x 4½ in. (15.9 x 11.4 cm)

31
Stephen Gooden (British, 1892–1955)
Aesop's Fables, 1936
Published by George C. Harrap, London
10½ in. (26.7 cm)
Fig. 6

32
Antonio Frasconi (American, b. 1919)
Twelve Fables of Aesop, by Glenway Wescott, 1954
Published by the Museum of Modern Art, New York
8½ in. (21.6 cm)

Alphabet Books

33
Hornbook, English, c. 1796
Wood
6¼ in. (15.9 cm)

34
ABC blocks, nineteenth century
Box: 7¼ x 10¼ x 2½ in. (18.4 x 26 x 6.3 cm)
Blocks: 1½ x 1½ x 1½ in. (3.8 x 3.8 x 3.8 cm) each

35
Alphabet of carved letters in carved ivory box, English, c. 1800
Ivory
Box: 2¾ x 4 x 1¾ in. (7 x 10.2 x 4.4 cm)
Letters: ½ x ½ in. (1.3 x 1.3 cm) each (approx.)
Fig. 3

36
Alphabet of carved letters in Chinese lacquer box, English, c. 1800
Ivory (some letters painted red and green)
Box: h: 1¾ in. (4.4 cm); diam: 3 in. (7.6 cm)
Letters: ¾ x ¾ in. (1.9 x 1.9 cm) each (approx.)

37
Cards for teaching grammar, in Japanese lacquer wooden box, c. 1800
Box: h: 3¼ in. (8.3 cm); diam: 3½ in. (8.9 cm)
Cards: diam: 2 in. (5.1 cm) each

38
Hornbook, English, c. 1800
Wood
4½ in. (11.4 cm)

39
Hornbook, English, c. 1800
Wood
4½ in. (11.4 cm)

40
Movable alphabet, c. 1800
Wood
H: 8 in. (20.3 cm); diam: 1¼ in. (3.2 cm)

41
Anonymous artist
Battledore, early nineteenth century
6 in. (15.2 cm)

42
Anonymous artist
The Favorite Alphabet for the Nursery, nineteenth century
Published by Yates, London
11 in. (27.9 cm)

43
Anonymous artist
My Darling's ABC, 1800
3½ in. (8.9 cm)

44
Anonymous artist
People of All Nations: A Useful Toy for Girl or Boy, 1800
Published by Darton and Harvey, London
2 in. (5.1 cm)

45
Anonymous artist
The Royal Battledore, 1800
Published by R. Elliott, Hereford
5¼ in. (13.3 cm) (8¼ in. [21 cm] extended)

46
Anonymous artist
The Tragical Death of an Apple Pie, 1800
Published in London
3½ in. (8.9 cm)

47
Anonymous artist
Battledore, 1807
Published by W. & T. Darton, London
6¼ in. (15.9 cm)

48
Anonymous artist
Presents for the Nursery, 1811
Published by John Marshall, London
6¾ in. (17.1 cm)

49
Alphabet pieces in wooden box, English, c. 1820
Ivory
Box: 7 x 11¼ x 1¾ in. (17.8 x 28.6 x 4.4 cm)
Pieces: ¾ x ½ in. (1.9 x 1.3 cm) each

50
Hornbook, American, c. 1825
Wood
12 in. (30.5 cm)

51
Picture Alphabet, c. 1820
Box: h: 3½ in. (8.9 cm); diam: 3½ in. (8.9 cm)
Cards: diam: 2 in. (5.1 cm) each

52
Picture Alphabet for a Good Child, c. 1820
Box: h: 3¼ in. (8.3 cm); diam: 3½ in. (8.9 cm)
Cards: diam: 2 in. (5.1 cm) each

53
Anonymous artist
The Young Child's A, B, C, 1820
Published by Samuel Wood and Sons, New York
4 in. (10.2 cm)

54
Anonymous artist
The Universal Battledore for Children, 1822
Published by J. & H. Bailey, London
5 x 8¼ in. (12.7 x 21.0 cm) (extended)

55
Anonymous artist
The Good Child's A, B, C Book, 1830
Published by Mahlon Day, New York
4¼ in. (10.8 cm)

56
Anonymous artist
The Infant's Battledore, 1830
Published by S. Moore, Castle Cary
5 x 8 in. (12.7 x 20.3 cm) (extended)

57
Pictorial Primer on Wooden Blocks, 1830
Published by V. S. W. Parkhurst, Providence
Box: 6½ x 8¾ x 2¾ in. (16.5 x 22.2 x 7 cm)
Blocks: 2¾ x 3¾ x ¾ in. (7 x 9.5 x 1.9 cm) each

58
Anonymous artist
Richardson's New Battledore, 1830
Published by Thomas Richardson, Derby
5¾ x 9 in. (14.6 x 22.9 cm) (extended)

59
Anonymous artist
Richardson's New Battledore, 1830
Published by Thomas Richardson, Derby
5¾ x 9 in. (14.6 x 22.9 cm) (extended)

60
Anonymous artist
Marks's History of an Apple Pie, 1835
Published by J. L. Marks, London
6¾ in. (17.1 cm)

61
George Cruikshank (British, 1792–1878)
A Comic Alphabet, 1836
Published by George Cruikshank, Pentonville, England
5 in. (12.7 cm)
Richard Vogler Cruikshank Collection, Grunwald Center for the Graphic Arts, UCLA

62
Anonymous artist
Panoramic Alphabet, 1840
Published by Webb and Millington, Leeds
6¼ in. (15.9 cm)

63
Anonymous artist
Grandmama Goodsoul's Fruit and Flower Alphabet, 1847
Published by Read and Co., London
10¾ in. (27.3 cm)

64
George W. Terry
The Alphabet Annotated, 1853
Published by Ackermann and Co., London
13 in. (33 cm)

65
Anonymous artist
The Royal Picture Alphabet, 1854
Published by Ward and Lock, London
7½ in. (19 cm)

66
Anonymous artist
Good Child's ABC and Picture Book, 1860
Published by O. Onken, Saint Louis
5¾ in. (14.6 cm)

67
Anonymous artist
My First Alphabet, 1865
Published by George Routledge and Sons, London and New York
7¼ in. (18.4 cm)

68
Anonymous artist
Great Big ABC, 1870
Published by McLoughlin Bros., New York
7¼ in. (18.4 cm)

69
Walter Crane (British, 1845–1915)
The Alphabet of Old Friends, 1874
Published by George Routledge and Sons, London and New York
10½ in. (26.7 cm)
Fig. 2

70
Kate Greenaway (British, 1846–1901)
A Apple Pie, 1886
Published by Frederick Warne, London and New York
8½ in. (21.6 cm)

71
Kate Greenaway (British, 1846–1901)
A Apple Pie, 1886
Published by George Routledge, London
8½ in. (21.6 cm)

72
Anonymous artist
ABC of Objects for Home and School, 1895
Published by McLoughlin Bros., New York
12¼ in. (31.1 cm)

73
William Nicholson (British, 1872–1949)
An Alphabet, 1898
Book with twenty-six hand-colored woodcuts
Published by William Heinemann, London
16 in. (40.6 cm)
Fig. 7

74
Anonymous artist
My Tiny Alphabet Book, 1900
Published by David Bryce and Son, Glasgow
1¼ in. (3.2 cm)

75
Henry Mayer (b. 1868)
Little People: An Alphabet, by T. W. H. Crosland, 1902
Published by Grant Richards, London
5 in. (12.7 cm)

76
Edmund Dulac (French, 1882–1953)
Lyrics Pathetic and Humorous from A to Z, 1906
Published by Frederick Warne, London
10¾ in. (27.3 cm)

77
Anonymous artist
The Daily Express ABC, 1933
Published in England
9 in. (22.9 cm)

Fig. 7 William Nicholson, illustration from *An Alphabet,* 1898 (cat. no. 73).

Fig. 8 Anonymous artist, illustration from
The Child's Fairy Library, 1837 (cat. no. 163).

Publishing for Children

New attitudes toward children and their education began to develop in the late seventeenth century, when many educators appealed for greater consideration of children's distinctive needs and when the notion of pleasure in learning was becoming more widely accepted.[3] Most indicative of this evolution of ideas are the writings of philosophers John Locke (1632–1704) and Jean-Jacques Rousseau (1712–78). In 1693 Locke wrote in *Some Thoughts Concerning Education* that "children should be treated as rational creatures. . . . They must not be hindered from being children, nor from playing and doing as children, but from doing ill."[4] Rousseau regarded childhood as a pure and natural state—one distinct from adulthood—and believed that a central goal of education should be to preserve the child's original nature. He also believed that it was essential for teachers to see things as children do.[5] The writings of Locke and Rousseau influenced British educators, and their ideas ultimately led to a more humane approach to education in which enjoyment was considered an aid to learning.

By the early eighteenth century interest in children's literature (and a rise in literacy) led to new markets and a flourishing of new publishers, particularly in England. Innovations in typography and printing allowed greater freedom in reproducing art through engraving, woodcut, etching, and aquatint, although illustrators were still largely anonymous and illustrations confined to frontispieces.

Thomas Boreman was one of the first entrepreneurs to respond to the market with his miniature books entitled *Gigantick Histories* (1740–43; see cat. no. 79) as well as other illustrated books on subjects such as natural history (see fig. 9). The most important of the early publishers was John Newbery (1713–67). Newbery ran his London bookshop from 1745 to 1767, publishing vast quantities of children's literature of all types as well as a wide range of books on reading, philosophy, and science, most covered in flowered and gilt Dutch paper and enlivened by simple woodcut illustrations.[6] His first children's book was *A Little Pretty Pocket Book* (1744), and one of the most popular was his 1765 *History of Little Goody Two Shoes* (see fig. 10; cat. nos. 82, 105, 131), regarded as the first novel written specifically for children (it is said to have been written for Newbery by Oliver Goldsmith).[7]

Other enterprising London publishers who succeeded Newbery were John Harris and John Marshall. In 1807 Harris published the innovative *Butterfly's Ball and the Grasshopper's Feast* by William Roscoe (cat. no. 108), a nonsensical rhymed tale of insects in the woods, which offered pure fantasy unadulterated by moral lessons. Harris continued to publish more standard didactic works as well as fairy tales and nursery rhymes. Marshall's books were published in a variety of forms, including the first **infant's libraries,** boxed miniature libraries (see cat. nos. 92–94; ill. p. 6), as well as **infant's cabinets,** decorated boxes containing small books and pictures (see cat. nos. 96–98, 100). Children's literature at this time ranged from these more expensive editions to the widely published **chapbooks,** inexpensive pamphlets distributed by peddlers throughout the countryside.

The two most significant genres of eighteenth-century children's literature were the fairy tale and the moral tale. Fairy tales, which had been passed down from generation to generation through oral tradition, were first collected and put into print at the French court of Louis XIV by writers such as the Countess d'Aulnoy (see cat. nos. 145, 149), Madame de Villeneuve, and Madame Le Prince de Beaumont. Charles Perrault's 1697 *Histoires ou contes du temps passé* (Tales of long ago; see cat. nos. 144, 146–48, 150, 192) contain the first written versions of "Cinderella," "Sleeping Beauty," "Red Riding Hood," "Blue Beard," "Hop o' My Thumb," and "Puss in Boots."[8] Perrault's versions of these stories have dominated English and American children's literature since the eighteenth century (see inside front cover). The frontispiece of his original edition (fig. 11) pictured an old woman telling stories to a group of children, with the inscription *Contes de ma mère l'oye* ("Tales of mother goose," a French folk expression roughly equivalent to "old wives'

Fig. 9 Anonymous artist, illustration from *A Description of a Great Variety of Animals and Vegetables,* 1736 (cat. no. 78).

Fig. 10 Anonymous artist, illustration from *The History of Little Goody Two-Shoes,* 1768 (cat. no. 82).

tales"). This was the first appearance of the character who would later be associated with nursery rhymes when the Newbery firm attached the name to a collection published under the title *Mother Goose's Melody; or, Sonnets for the Cradle* (1781; cat. no. 154).

Fairy tales, as well as popular adventure tales such as Daniel Defoe's *Robinson Crusoe* (1719; cat. nos. 115, 121), often engendered criticism in the eighteenth and early nineteenth centuries. Sarah Trimmer (1741–1810), a noted author of moral lesson books, denounced "imaginary beings for children" in her 1773 review of *Mother Bunch's Fairy Tales.*[9] Indeed, though numerous chapbook editions of Perrault were published throughout the eighteenth century, they were generally overshadowed by more didactic books that dealt with issues of morality or religion. It was not until well into the nineteenth century that fairy tales came to dominate the children's book market.

Moral or cautionary tales, in which good children were rewarded and bad children were appropriately punished, were generally of less interest with regard to illustrations than were fairy tales. Many were religious tracts written under the influence of Anglican Evangelicals, and they were published in great number throughout the eighteenth and early nineteenth centuries, by firms such as Newbery and Marshall. The proliferation of editions of such books as Isaac Watts's *Divine Songs* (1715; see cat. no. 213) testifies to the enduring popularity of works that put religious lessons into a more enjoyable form. Among the most notable women authors of devotional literature or moral tales in England were Trimmer, Anna Laetitia Barbauld (1743–1825), and Mary Martha Sherwood (1775–1851).

Fig. 11 Anonymous artist, illustration from *Histoires ou contes du temps passé* (Tales of long ago), by Charles Perrault, 1698 (cat. no. 144).

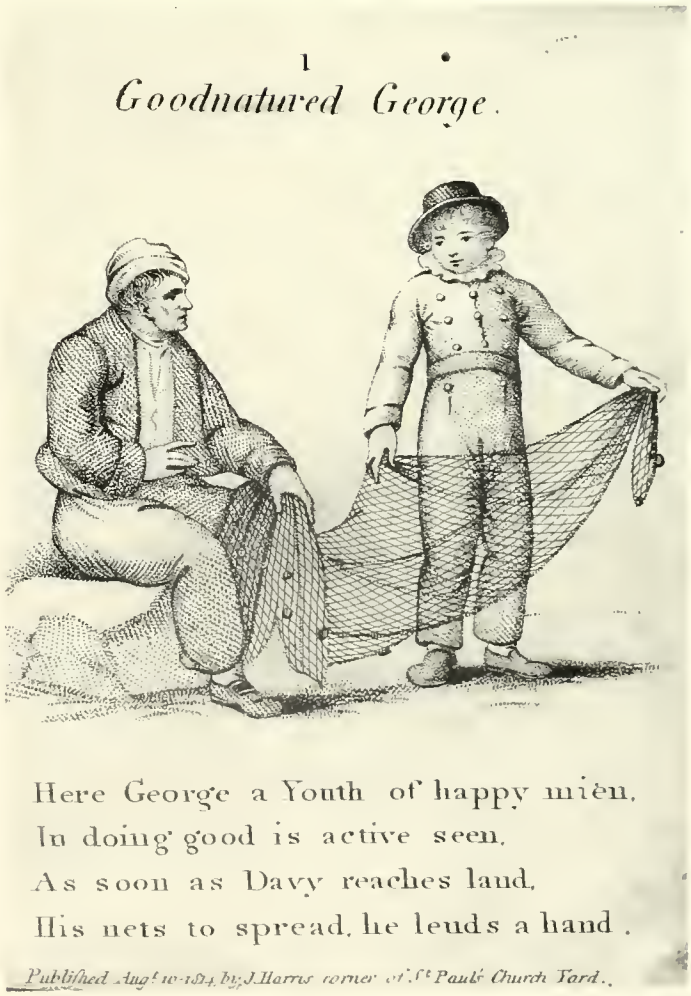

1
Goodnatured George.
Here George a Youth of happy mien,
In doing good is active seen,
As soon as Davy reaches land,
His nets to spread, he lends a hand.
Published Augt 10 1814 by J. Harris corner of St Paul's Church Yard.

Fig. 12 Anonymous artist, illustration from *The Picture Gallery; or, Peter Prim's Portraits of Good and Bad Girls and Boys*, 1814 (cat. no. 205).

Publishing for Children

78
Anonymous artist
A Description of a Great Variety of Animals and Vegetables, 1736
Published by Thomas Boreman, London
6½ in. (16.5 cm)
Fig. 9

79
Anonymous artist
The Gigantick Histories, 10 vols., 1741–43
Published by Thomas Boreman, London
2½ in. (6.4 cm) each

80
"The Ludford Box," 1743–81
Box covered in Dutch paper
A collection of 16 volumes once thought to have been the juvenile library of John and Elizabeth Juliana Ludford

81
Anonymous artist
A Collection of Pretty Poems for the Amusement of Children Three Foot High, by Tommy Tagg, 1768
Published in London
4¼ in. (10.8 cm)

82
Anonymous artist
The History of Little Goody Two-Shoes, 1768
Published by Newbery and Carnan, London
4 in. (10.2 cm)
Fig. 10

83
Anonymous artist
The Adventures of Nobody, by Somebody, 1773
Published by H. Roberts, London
4 in. (10.2 cm)

84
Anonymous artist
The Curious Adventures of a Little White Mouse, 1780
Published in London
4¼ in. (10.8 cm)

85
Anonymous artist
The Death and Burial of Cock Robin, 1780
Published by M. Morgan, Lichfield, and A. Morgan, Stafford
17½ x 12¾ in. (44.5 x 32.4 cm) (uncut sheet)

86
Anonymous artist
The Adventures of Captain Gulliver, by Jonathan Swift, 1785
Published by P. Osborne and T. Griffith, London
4¼ in. (10.8 cm)

87
Anonymous artist
A Description of Animals, 1786
Published by J. F. and C. Rivington et al., London
7 in. (17.8 cm)

88
Anonymous artist
A Choice Collection of Riddles, Charades, Rebusses, by Peter Puzzlewell, 1794
Published by E. Newbery, London
5¼ in. (13.3 cm)

89
Anonymous artist
The Children's Cabinet; or, A Key to Natural History, 1798
Published by Laurie and Whittle, London
4¼ in. (10.8 cm)

90
Anonymous artist
Wood engraving blocks, nineteenth century
2½ x 2 x 1 in. (6.4 x 5.1 x 2.5 cm) each (approx.)

91
Anonymous artist
Gulliver—a Miraculous Voyage to Lilliput, 1800
Published by Schaller and Kirn, Fürth, Bavaria
10½ in. (26.7 cm)

92
Infant's Library, 1800
Wood box containing thirteen volumes
Published by John Marshall, London
6½ x 3½ x 2½ in. (16.5 x 8.9 x 6.4 cm)

93
Infant's Library, 1800
Wood box containing seventeen volumes
Published by John Marshall, London
6½ x 3½ x 2½ in. (16.5 x 8.9 x 6.4 cm)

94
Infant's Library, 1800
Wood box containing sixteen volumes
Published by John Marshall, London
13 x 8½ x 5½ in. (33 x 21 x 14 cm)

95
The Story of Aladdin, c. 1800
Box containing twelve hand-colored engravings mounted on cardboard
Box: 2¾ x 2¾ x 1½ in. (7 x 7 x 3.8 cm)
Cards: 2¼ x 2¼ in. (5.7 x 5.7 cm) each

96
The Infant's Cabinet of Fishes, 1801
Wood box containing hand-colored engravings
Published by John Marshall, London
3½ x 2½ x 1½ in. (8.9 x 6.3 x 3.8 cm)

97
The Infant's Cabinet of Flowers, 1801
Wood box containing hand-colored engravings
Published by John Marshall, London
3½ x 2½ x 1½ in. (8.9 x 6.3 x 3.8 cm)

98
The Infant's Cabinet of Various Objects, 1801
Wood box containing hand-colored engravings
Published by John Marshall, London
3½ x 2½ x 1½ in. (8.9 x 6.3 x 3.8 cm)

99
Anonymous artist
Youthful Recreations, 1801
Published by W. Darton and J. Harvey, London
3¼ in. (8.3 cm)

100
The Infant's Cabinet of Shells, 1802
Wood box containing hand-colored engravings
Published by John Marshall, London
3½ x 2½ x 1½ in. (8.9 x 6.3 x 3.8 cm)

101
Anonymous artist
The Cabinet of Instruction and Amusement, 1803
Published by John Fairburn, London
4 in. (10.2 cm)

102
Anonymous artist
Aladdin; or, the Wonderful Lamp: A Tale for the Nursery, 1805
Published by Tabart, London
5 in. (12.7 cm)

103
Anonymous artist
The Honours of the Table; or, Rules for Behaving during Meals, with the Whole Art of Carving, 1805
Published by Gye and Son, Bath
6¾ in. (17.1 cm)

104
Anonymous artist
Illustrations for *The Happy Courtship, Merry Marriage and Picnic Dinner of Cock Robin and Jenny Wren: to Which Is Added, Alas! the Doleful Death of the Bridegroom*, c. 1806
Nine ink and wash drawings
For book published by John Harris, London
2½ x 3½ in. (6.4 x 8.9 cm) each (approx.)

105
Anonymous artist
The History of Goody Two-Shoes, 1806
Published by Darton and Harvey, London
4½ in. (11.4 cm)

106
Anonymous artist
The Elephant's Ball and Grand Fete Champetre, 1807
Published by John Harris, London
4¾ in. (12 cm)

107
Anonymous artist
The World Turned Upside Down, 1807
Published in England
5 in. (12.7 cm)

108
William Mulready (Irish, 1786–1863)
The Butterfly's Ball and the Grasshopper's Feast, by William Roscoe, 1807
Published by John Harris, London
4¾ in. (12 cm)

109
William Blake (British, 1757–1827), after William Mulready
Tales from Shakespear, vol. 1, by Charles and Mary Lamb, 1807
Published by Thomas Hodgkins, London
7 in. (17.8 cm)

110
Anonymous artist
The Horse's Levee, 1808
Published by John Harris, London
5 in. (12.7 cm)

111
Anonymous artist
The Lion's Masquerade, 1808
Published by John Harris, London
5 in. (12.7 cm)

112
Anonymous artist
The Twelve Labors of Hercules, 1808
Published by Didier and Tebbett, London
5 in. (12.7 cm)

113
Anonymous artist
Peter Prim's Pride; or, Proverbs That Will Suit the Young and the Old, 1810
Published by John Harris, London
5 in. (12.7 cm)

114
Anonymous artist
Ali Baba; or, The Forty Thieves, 1813
Published by J. Catnach, London
5¼ in. (13.3 cm)

115
Anonymous artist
The Family Robinson Crusoe, vol. 1, by M. Wiss, 1814
Published by M. J. Godwin, London
6¾ in. (17.1 cm)

116
Anonymous artist
A Natural History of Fishes, 1815
Published by W. Davison, Alnwick
5½ in. (14 cm)

117
Anonymous artist
A Natural History of Reptiles, Serpents, and Insects, 1815
Published by W. Davison, Alnwick
5½ in. (14 cm)

118
Anonymous artist
A Natural History of Water Birds, 1815
Published by W. Davison, Alnwick
5½ in. (14 cm)

119
Anonymous artist
Gulliver's Travels, by Jonathan Swift, 1815
Published by J. Walker, London
5¼ in. (13.3 cm)

120
Anonymous artist
Dame Truelove's Tales: Useful Lessons for Little Misses and Masters, 1817
Published by John Harris, London
5¼ in. (13.3 cm)

121
Anonymous artist
New Robinson Crusoe, 1818
Published by J. J. Stockdale, London
7½ in. (19 cm)

122
Anonymous artist
British, Foreign, and Youthful Sports, 1820
Published by W. Belch, London
6¼ in. (15.9 cm)

123
Anonymous artist
The Paths of Learning Strewed with Flowers, 1820
Published by John Harris, London
7 in. (17.8 cm)

124
Anonymous artist
The New Cries of London, by J. Bishop, 1824
Published by A. K. Newman, London
5½ in. (14 cm)

125
Anonymous artist
Punctuation Personified, by Mr. Stops, 1824
Published by John Harris, London
7 in. (17.8 cm)

126
Anonymous artist
Tommy Trip's Museum; or, a Peep at the Feathered Creation, 1824
Published by John Harris, London
7 in. (17.8 cm)

127
William Grimaldi (British, 1751–1830)
A Suit of Armour for Youth, 1824
Published by R. Ackermann, London
7 in. (17.8 cm)

128
Anonymous artist
A Peep at the Esquimaux, 1825
Published by H. R. Thomas, London
7 in. (17.8 cm)

129
Anonymous artist
The Butterfly's Ball and the Grasshopper's Feast, by William Roscoe, 1825
Published by S. King, New York
5 in. (12.7 cm)

130
Anonymous artist
The Infant's Grammar, 1827
Published by John Harris, London
7¼ in. (18.4 cm)

131
Anonymous artist
The History of Goody Two-Shoes and Her Brother Tommy, 1830
Published by William Mason, London
5½ in. (14 cm)

132
Anonymous artist
Kinder und Jugendschriften (Writings for children and young people), by Joachim Heinrich Campe, 1830
Published in Braunschweig
6 in. (15.2 cm)

133
Anonymous artist
The Multiplication Table in Verse, 1830
Published by D. Carvalho, London
6¾ in. (17.1 cm)

134
Anonymous artist
Petite galerie d'histoire naturelle (Small museum of natural history), 1830
Published by Maulde and Renou, France
Box: 3¾ x 2¾ x 1 in. (9.5 x 7 x 2.5 cm)
Books: 3¾ in. (8.3 cm) each

135
Anonymous artist
The History of the House That Jack Built, 1833
Published by D. Carvalho, London
6¾ in. (17.1 cm)

136
Anonymous artist
Peter Parley's Visit to London, by Samuel Goodrich, 1836
Published by Charles Tilt, London
5½ in. (14 cm)

137
Anonymous artist
Whittington and His Cat, 1839
Published by John Harris, London
7 in. (17.8 cm)

138
Anonymous artist
Sketches of Little Girls, by Solomon Lovechild, 1845
Published by Thomas Dean and Co., London
6 in. (15.2 cm)

139
J. B. Sonderland (German, 1805–78)
Tales from the Eastern-Land, by A. L. Grimm, 1847
Published by Joseph Cundall, London
6½ in. (16.5 cm)

140
Anonymous artist
Sketches of Little Boys, 1851
Published by Dean and Son, London
7 in. (17.8 cm)

141
Anonymous artist
Aladdin and the Wonderful Lamp, 1852
Published by Dean and Son, London
10¼ in. (26 cm)

142
Anonymous artist
Gulliver's Travels, by Jonathan Swift, 1880
Published by Thomas Nelson and Sons, London, Edinburgh, and New York
11½ in. (29.2 cm)

143
Rex Whistler (British, 1905–44)
Gulliver's Travels, vol. 2, by Jonathan Swift, 1930
Published by the Cresset Press, London
14½ in. (36.8 cm)

Fairy Tales

144
Anonymous artist
Histoires ou contes du temps passé (Tales of long ago), by Charles Perrault, 1698
Published in Paris
5 in. (12.7 cm)
Fig. 11

145
Anonymous artist
Les contes des fées (Fairy tales), by Madame d'Aulnoy, 1708
Published by Estienne Roger, Amsterdam
5 in. (12.7 cm)

146
Anonymous artist
Histoires ou contes du temps passé (Tales of long ago), by Charles Perrault, 1708
Published by Jacques Desbordes, Amsterdam
5¼ in. (13.3 cm)

147
Anonymous artist
Histoires ou contes du temps passé (Tales of long ago), by Charles Perrault, 1742
Published by Jacques Desbordes, Amsterdam
5¾ in. (14.6 cm)

148
Anonymous artist
Histoires ou contes du temps passé (Tales of long ago), by Charles Perrault, 1742
Published in The Hague
5¼ in. (13.3 cm)

149
Anonymous artist
Queen Mab, by Madame d'Aulnoy, 1782
Published by J. Dodsley, London
6¼ in. (15.9 cm)

150
Anonymous artist
Tales of Past Times, by Charles Perrault, 1798
Published by A. Millar, W. Law, and R. Cater, London
4½ in. (11.4 cm)

151
An Indestructible Double Puzzle: Little Red Riding Hood and Little Bo Peep, c. 1800
Box: 10 x 7½ x 2½ in. (25.4 x 19 x 6.4 cm)
Puzzle sheet: 12 x 18 in. (30.5 x 45.7 cm)

152
Anonymous artist
The Comic Adventures of Old Mother Hubbard and Her Dog, by S. C. M., 1805
Published by John Harris, London
4½ in. (11.4 cm)

153
Anonymous artist
A Continuation of the Adventures of Old Mother Hubbard and Her Dog, 1806
Published by John Harris, London
4½ in. (11.4 cm)

154
Anonymous artist
Mother Goose's Melody; or, Sonnets for the Cradle, 1807
Published by John Marshall, London
7 in. (17.8 cm)

155
Anonymous artist
Songs for the Nursery, 1808
Published by Tabart and Co., London
5 in. (12.7 cm)

156
Cinderella Paper Dolls, 1814
Published by S. and J. Fuller, London
5¾ in. (14.6 cm) (approx.)
Fig. 17

157
Anonymous artist
Fairy Tales; or, the Lilliputian Library, 1817
Published by Tabart and Co., London
7 in. (17.8 cm)

158
Anonymous artist
Cinderella, nineteenth century
Published by McLoughlin Bros., New York
10¼ in. (26 cm)

159
Anonymous artist
Cinderilla, 1819
Published by John Marshall, London
3¾ in. (9.5 cm)

160
Anonymous artist
Cinderilla, 1820
Published by J. Kendrew, York
4 in. (10.2 cm)

161
Anonymous artist
Aldiborontiphoskyphorniostikos, a Round Game for Merry Parties, by R. Stennet, 1825
Published by Dean and Munday, London
7 in. (17.8 cm)

162
Anonymous artist
The Surprising Adventures of Puss in Boots, 1827
Published by John Harris, London
7 in. (17.8 cm)

163
Anonymous artist
The Child's Fairy Library, 1837
Published by Joseph Thomas, Tegg and Son, and Simpkin and Marshall, London
5½ in. (14 cm)
Fig. 8

164
Anonymous artist
Puss in Boots, from *The Child's Fairy Library*, 1837
Published by Joseph Thomas, Tegg and Son, and Simpkin and Marshall, London
5½ in. (14 cm)

165
Anonymous artist
Cinderella, 1843
Published by Grant and Griffith, London
7 in. (17.8 cm)

166
A. H. Forrester (Alfred Crowquill, pseud.; British, 1804–72)
Tom Thumb, from *Tales from the Court of Oberon*, 1848
Published by Grant and Griffith, London
6½ in. (16.5 cm)

167
George Cruikshank (British, 1792–1878)
Cinderella, 1854
Published by David Bogue, London
6¾ in. (17.1 cm)

168
George Cruikshank (British, 1792–1878)
Illustrations from *Cinderella*, 1854
Six hand-colored etchings
6¾ x 5 in. (17.1 x 12.7 cm) each
Richard Vogler Cruikshank Collection, Grunwald Center for the Graphic Arts, UCLA

169
George Cruikshank (British, 1792–1878)
Illustrations from *Jack and the Beanstalk*, 1854
Three etchings
7¼ x 5¾ in. (18.4 x 14.6 cm) each
Richard Vogler Cruikshank Collection, Grunwald Center for the Graphic Arts, UCLA
Fig. 22

170
Anonymous artist
Old Mother Hubbard, 1858
Published by McLoughlin Bros., New York
5 in. (12.7 cm)

171
Anonymous artist
Old Mother Hubbard and Her Dog, from *Popular Nursery Tales and Rhymes*, 1859
Published by Routledge, Warne, and Routledge, London
7½ in. (19 cm)

172
Lydia L. Very (American, 1823–1901)
Red Riding Hood, 1863
Published by L. Prang, Boston
6¾ in. (17.1 cm)
Fig. 13

173
Lydia L. Very (American, 1823–1901)
Red Riding Hood, 1863
Published by L. Prang, Boston
6¾ in. (17.1 cm)

174
George Cruikshank (British, 1792–1878)
Illustrations from *Puss in Boots*, 1864
Six hand-colored etchings
6¾ x 5 in. (17.1 x 12.7 cm) each
Richard Vogler Cruikshank Collection, Grunwald Center for the Graphic Arts, UCLA

175
Anonymous artist
The Three Blind Mice, 1864
Published by Dean and Son, London
10 in. (25.4 cm)

176
Anonymous artist
Cinderella, 1865
Published by George Routledge and Sons, London and New York
7 in. (17.8 cm)

177
Gustave Doré (French, 1832–83)
Puss in Boots, from *Fairy Realm*, by Tom Hood, 1865
Published by Cassell, Petter, and Galpin, London
13 in. (33 cm)

178
W. Gunston
Cinderella, 1865
Published by Frederick Warne, London
10¼ in. (26 cm)

179
Harrison Weir (British, 1824–1906)
Old Mother Hubbard and Her Dog, 1865
Published by Frederick Warne, London
10¼ in. (26 cm)

180
Anonymous artist
The Three Bears, from *A Apple Pie and Other Nursery Rhymes*, 1870
Published by George Routledge and Sons, London and New York
6 in. (15.2 cm)

181
Anonymous artist
Three Little Pigs, 1870
Published by McLoughlin Bros., New York
7½ in. (19 cm)

Fig. 13 Lydia L. Very, *Red Riding Hood*, 1863 (cat. nos. 172–73).

182
Anonymous artist
Red Riding Hood, 1871
Published by George Routledge and Sons, London and New York
7¼ in. (18.4 cm)

183
Anonymous artist
Jack and Gill, 1872
Published by W. P. Nimmo, Edinburgh
5½ in. (14 cm)

184
Anonymous artist
Tom Thumb, from *The Play-room Album for Children*, 1876
Published by George Routledge and Sons, London and New York
7¼ in. (18.4 cm)

185
Walter Crane (British, 1845–1915)
The Children's Musical Cinderella, 1879, by William Routledge and Louis N. Parker
Published by George Routledge and Sons, London
9¾ in. (24.8 cm)

186
Anonymous artist
Le chat botté (Puss in boots), 1880
Published by Edmond Schoemaeker, Paris
10½ in. (26.7 cm)

187
Anonymous artist
Little Red Riding Hood and Cinderella, c. 1880
Published by Dean and Son, London
7¾ in. (19.7 cm)

Sieh einmal, hier ſteht er,
Pfui! der Struwwelpeter!
An den Händen beiden
Ließ er ſich nicht ſchneiden
Seine Nägel faſt ein Jahr;
Kämmen ließ er nicht ſein Haar.
Pfui! ruft da ein Jeder:
Garſt'ger Struwwelpeter!

Fig. 14 Heinrich Hoffmann, illustration from *Der Struwwelpeter*, 1876 (cat. no. 214).

188
Anonymous artist
Mother Goose, 1880
Published by McLoughlin Bros., New York
10½ in. (26.7 cm)

189
Anonymous artist
Old Mother Goose, 1880
Published by McLoughlin Bros., New York
7¼ in. (18.4 cm)

190
Anonymous artist
The Three Bears, 1880
Published by McLoughlin Bros., New York
10½ in. (26.7 cm)

191
Anonymous artist
The Three Bears, 1880
Published by McLoughlin Bros., New York
7½ in. (19 cm)

192
Gustave Doré (French, 1832–83)
Little Red Riding Hood, from *Les contes de Perrault* (Perrault's tales), 1880
Published by J. Hetzel, Paris
15¾ in. (40 cm)

193
Kate Greenaway (British, 1846–1901)
Mother Goose, 1880
Published by Frederick Warne, London
6½ in. (16.5 cm)

194
Anonymous artist
Cinderella, 1890
Published by Frederick Warne, London and New York
9¼ in. (23.5 cm)

195
Anonymous artist
Cinderella, 1891
Published by McLoughlin Bros., New York
11¾ in. (29.8 cm)

196
Anonymous artist
Japanese Fairy Tales, 16 vols., 1892
Published by Griffith Farran and Co., London and Sydney
6 in. (15.2 cm)

197
Harold B. Lentz
The Pop-Up Mother Goose, 1933
Published by Blue Ribbon, New York
8½ in. (21.6 cm)

Moral Tales

198
Anonymous artist
The Mosaic Creation; or, Divine Wisdom Displayed in the Works of the First Six Days, 1758
Published by John Newbery, London
4 in. (10.2 cm)

199
Anonymous artist
A Token for Children, by James Janeway, 1802
Published by M. Jones, London
3½ in. (8.9 cm)

200
Anonymous artist
The Daisy; or, Cautionary Stories in Verse, 1808
Published by John Harris, London
5¼ in. (13.3 cm)

201
Anonymous artist
Illustrations for *The Lily* and *The Two Boys*, c. 1808
Twelve ink and wash drawings
For books published by John Harris, London
2½ x 3½ in. (6.4 x 8.9 cm) each (approx.)

202
Anonymous artist
The Lily, 1808
Published by John Harris, London
5¼ in. (13.3 cm)

203
Anonymous artist
The Two Boys; or, The Reward of Truth, 1808
Published by John Harris, London
4¾ in. (12 cm)

204
Anonymous artist
The Cowslip; or, More Cautionary Stories in Verse, 1811
Published by John Harris, London
5¼ in. (13.3 cm)

205
Anonymous artist
The Picture Gallery; or, Peter Prim's Portraits of Good and Bad Girls and Boys, 1814
Published by John Harris, London
5 in. (12.7 cm)
Fig. 12

206
Anonymous artist
Proverbs in Verse, 1814
Published by I. Souter, London
6¼ in. (15.9 cm)

207
Anonymous artist
Right and Wrong, Exhibited in the History of Rosa and Agnes, 1818
Published by John Harris, London
5½ in. (14 cm)

208
Anonymous artist
Industry and Idleness, by Mary Belson, 1820
Published by William Darton, London
6 in. (15.2 cm)

209
Anonymous artist
The Story-Teller, 1820
Published by Munroe and Francis, Boston
6 in. (15.2 cm)

210
Anonymous artist
Story of Little Dick and His Playthings: Showing How a Naughty Boy Became a Good One, 1823
Published by J. Lumsden, London
5½ in. (14 cm)

211
Anonymous artist
Rhymes for Harry and His Nurse-maid, 1825
Published by William Darton and Son, London
6¾ in. (17.1 cm)

212
Anonymous artist
Sunday Lessons for Little Children, by Mrs. Barwell, 1845
Published by Grant and Griffith, London
5¼ in. (13.3 cm)

213
Anonymous artist
Watts's Songs—Praises for Good, by Reverend Isaac Watts, 1876
Published by McLoughlin Bros., New York
5½ in. (14 cm)

214
Heinrich Hoffmann (German, 1809–94)
Der Struwwelpeter, 1876
Published by Literarische Anstalt, Rütten, and Loening, Frankfurt am Main
11¼ in. (28.6 cm)
Fig. 14

215
Heinrich Hoffmann (German, 1809–94)
The English Struwwelpeter, 1884
Published by A. N. Myers, London
10 in. (25.4 cm)

Fig. 15 Lothar Meggendorfer, illustration for *Die Uhr* (The clock), 1907 (cat. no. 300).

Movable and Pop-up Books, Toys, and Games

Movable parts appeared in scientific books as early as the sixteenth century (see cat. nos. 1–3, 10), but not until the mid-eighteenth century were movable books conceived as entertainment for children or adults. The toy trade also became increasingly important as the children's market grew.[10] The **harlequinade,** a type of novelty book named after theatrical pantomimes featuring the harlequin in a leading role, was invented around 1765 by London bookseller Robert Sayer (see cat. nos. 216–18, 227, 228). Composed of a single sheet of paper with illustrations on flaps that open to reveal another picture below, the harlequinade immediately became immensely popular. Also related to the theater were **juvenile drama sheets** (see fig. 16; cat. nos. 247, 248, 257, 258, 260), printed sheets of scenery and characters out of which children created their own miniature theaters, the earliest of which date to about 1810.[11] Around the same time the London firm of S. and J. Fuller invented the paper doll (see fig. 17; cat. nos. 156, 231, 233, 236, 243). These loosely inserted cutout figures with removable heads were accompanied by stories in verse, the most famous of which was *Little Fanny* (1810; cat. no. 231). Fuller was also among the earliest publishers of peep shows (see cat. nos. 222, 224, 225, 242, 250, 251), books that open to form a hinged tunnel for viewing, which were inspired by traveling peep shows. Other firms soon joined the scenic book trade, the most notable of which were Dean and Son and the German publishers Raphael Tuck and Ernest Nister. Nister's most important contribution was the dissolving picture book (see cat. nos. 266, 271), in which the sheets were cut horizontally or into a circle so that a new scene could be revealed by pulling a tab.

Games were common amusements for children in nineteenth-century England, including board games (see fig. 18), card games, and puzzles. Of particular interest were geographical games, a great many of which were produced by members of the Wallis family, leading publishers of children's games from 1775 through the 1830s (see cat. nos. 219, 229, 234, 239, 244, 249). Maps also provided images for puzzles, the earliest of which date to the 1760s (see cat. no. 253).

Lothar Meggendorfer (1847–1925) illustrated, designed, and engineered the most elaborate and intricate movable books of the century, primarily during the 1880s and 1890s. Though he was also a popular magazine illustrator, his reputation today is based on his mechanical picture books for children, and he is considered the creator of the modern movable picture book. Beginning in the late 1880s and through the 1890s, his books enjoyed great popularity and were published in a variety of editions and languages. He produced books with movable figures operated by interconnected cardboard pieces sandwiched between sheets of paper, transformation pictures with interchangeable segmented parts, books with pop-up designs, and large unfolding books such as his 1899 *Das Puppenhaus* (The dollhouse; cat. no. 298). The technical wizardry of these books remains unequaled (see figs. 15, 19; cat. nos. 281–300).

World War I brought an end to the publication of movable books and their importation to England from Germany, and the lack of fine printing facilities in England and the United States led to a decline in the movable book trade. The emergence of the pop-up book came after the war, however, and this simplified version of its nineteenth-century predecessor has endured throughout this century.

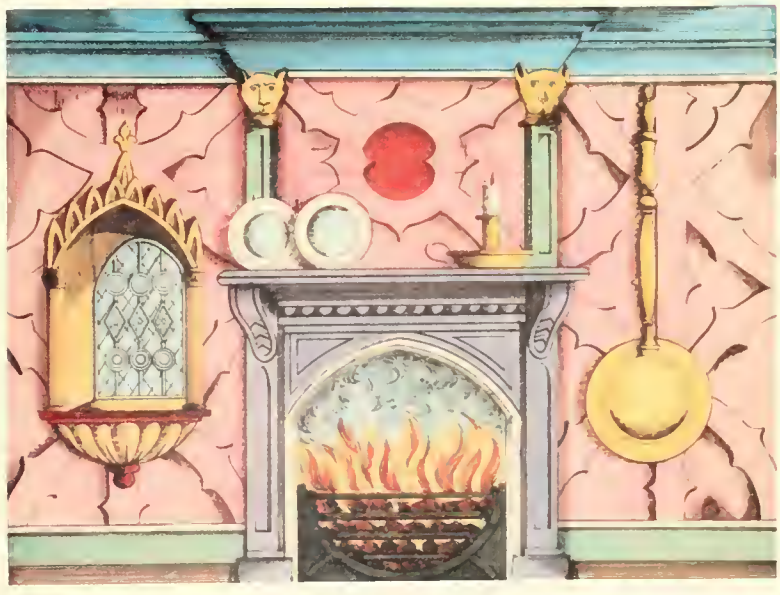


Fig. 16 Anonymous artist, *Pollock's Scenes in Cinderella,* c. 1876 (cat. no. 258).

Fig. 17 *Cinderella Paper Dolls*, 1814 (cat. no. 156).

Fig. 18 Anonymous artist, *Royal Game of the Dolphin*, 1821 (cat. no. 240).

Movable and Pop-up Books, Toys, and Games

216
Anonymous artist
Harlequin's Invasion: A New Pantomime, 1770
Published by Robert Sayer, London
7¼ in. (18.4 cm)

217
Anonymous artist
Harlequin Cherokee; or, The Indian Chiefs in London, 1772
Published by Robert Sayer, London
7¾ in. (19.7 cm)

218
Anonymous artist
Harlequin Skeleton, 1772
Published by Robert Sayer, London
6¾ in. (17.1 cm)

219
Anonymous artist
A Tour through England and Wales, 1794
Hand-colored engraving
Published by Wallis, London
20¼ x 26½ in. (51.4 x 67.3 cm)

220
Anonymous artist
Pastora; or, the Shepherdess of the Pyrenees, 1796
Hand-colored engraving
Published by Champante and Whitrow, London
10½ x 8¼ in. (26.7 x 21 cm)

221
Africa Neatly Dissected, nineteenth century
Published by William Darton, London
Box: 7¼ x 7½ x 2½ in. (18.4 x 19 x 6.4 cm)

222
French Public Gardens or Zoo, c. 1800
Published in France
5½ x 4¾ x 20¾ in. (14 x 12.1 x 52.7 cm) (extended)

223
Jeu du commerce (Game of commerce), c. 1800
Published in France
Cards: 3¼ x 2 in. (8.2 x 5.1 cm) each

224
Palace Garden Peep Show, c. 1800
Published in Paris
5 x 7¼ x 18¼ in. (12.7 x 18.4 x 46.4 cm) (extended)

225
Pastoral Scene Peep Show, c. 1800
6 x 7¾ x 29 in. (15.2 x 19.7 x 73.7 cm) (extended)

226
Anonymous artist
Goody Two Shoes, 1803
Published by T. Hughes, London
7 in. (17.8 cm)

227
Anonymous artist
Metamorphosis; or, A Transformation of Pictures, by Benjamin Sands, 1807
Published by Solomon Wigatt, Philadelphia
5¾ in. (14.6 cm)

228
Anonymous artist
Choice of Harlequin, or the Indian Chief, 1808
Published by G. Martin, London
4 in. (10.2 cm)

229
Anonymous artist
Game of Mother Goose, 1808
Hand-colored engraving
Published by Wallis, London
21¾ x 15 in. (55.2 x 38.1 cm)

230
Anonymous artist
The Panorama of London, 1809
Hand-colored engraving
Published by John Harris, London
21 x 21¾ in. (53.3 x 55.2 cm)

231
The History of Little Fanny, 1810
Published by S. and J. Fuller, London
H: 4¼ in. (10.8 cm) each paper doll (approx.)

232
Le jeu du sorcier (Sorcerer's game), 1810
Published by Gide fils, Paris
Cards: 4¾ x 3 in. (12.1 x 7.6 cm) each

233
Ellen; or, The Naughty Girl Reclaimed, 1811
Published by S. and J. Fuller, London
H: 4¼ in. (10.8 cm) each paper doll (approx.)

234
Anonymous artist
The Mirror of Truth, 1811
Hand-colored engraving
Published by Wallis, London
17 x 21½ in. (43.2 x 54.6 cm)

235
Anonymous artist
Miss Rose, 1811
Published by Dean and Munday, London
8 in. (20.3 cm)

236
Young Albert, 1811
Published by S. and J. Fuller, London
H: 5¾ in. (14.6 cm) each paper doll (approx.)

237
Anonymous artist
Grand jeu de l'histoire ancienne de la Grece (Large game of ancient Greek history), 1815
Engraving
Published by Bassett, Paris
19¼ x 25½ in. (48.9 x 64.8 cm)

238
Political Figures, 1815
Published in England
Box: 4½ x 3 x 1½ in. (11.4 x 7.6 x 3.8 cm)

239
Anonymous artist
Village Portraits, 1818
Hand-colored engraving
Published by Wallis, London
17 x 20¼ in. (43.2 x 51.4 cm)

240
Anonymous artist
Royal Game of the Dolphin, 1821
Hand-colored engraving
Published by William Darton, London
16 x 19½ in. (40.6 x 49.5 cm)
Fig. 18

241
Gothic Bricks, c. 1824
Wood box with blocks
Box: 7½ x 9 x 3 in. (19 x 22.9 x 7.6 cm)

242
Areaorama of the Thames, 1827
Published in London
4¼ x 5½ x 23¾ in. (10.8 x 14 x 60.3 cm) (extended)

243
Stephanie, 1830
Published by G. Doyon, Paris
H: 4¾ in. (12 cm) each paper doll (approx.)

244
Anonymous artist
Wanderers in the Wilderness, 1830
Hand-colored engraving
Published by Wallis, London
27 x 20¼ in. (68.6 x 51.4 cm)

245
Attributed to Robert Cruikshank (British, 1789–1856)
Park's New Characters, c. 1836
Hand-colored etching
Published by A. Park, London
17 x 13¼ in. (43.2 x 33.7 cm)

246
Captain Cook's Voyage on a Toy Globe, c. 1840–60
Published in Germany
Diam: 5½ in. (14 cm)

247
Anonymous artist
Pollock's Characters and Scenes in Oliver Twist, c. 1840
Six hand-colored etchings
Published by B. Pollock, London
6¾ x 8½ in. (17.1 x 21.6 cm) each

248
Anonymous artist
Redington's Characters in Oliver Twist, c. 1840
Two hand-colored etchings
Published by Redington, London
6¾ x 8½ in. (17.1 x 21.6 cm) each

249
Anonymous artist
Game of the Star Spangled Banner, 1842
Hand-colored engraving
Published by Wallis, London
26¼ x 20½ in. (66.7 x 52 cm)

250
The Thames Tunnel Peep Show, 1843
Published in Germany
7 x 8½ x 31¼ in. (17.8 x 21.6 x 79.4 cm) (extended)

251
Telescopic View of the Great Exhibition, 1851
Published by C. Moody, London
6¼ x 7 x 25 in. (15.9 x 17.8 x 63.5 cm) (extended)

252
Anonymous artist
Astronomical and Geographical Diagrams, by John Emslie, 1852
Published by James Reynolds, London
12 in. (30.5 cm)

253
Anonymous artist
Geographical Fun, by William Harvey, 1868
Published by Hodder and Stoughton, London
11 in. (27.9 cm)

254
Anonymous artist
New Puss in Boots, 1873
Published by Dean and Son, London
7¾ in. (19.7 cm)

255
Anonymous artist
Royal Moveable Punch and Judy, 1873
Published by Dean and Son, London
14¼ in. (36.2 cm)

256
Anonymous artist
Tale of an Old Sugar Tub, 1873
Published by Dean and Son, London
12 in. (30.5 cm)

257
Anonymous artist
Pollock's Characters in Cinderella, c. 1876
Four hand-colored etchings
Published by B. Pollock, London
6¾ x 8½ in. (17.1 x 21.6 cm) each

258
Anonymous artist
Pollock's Scenes in Cinderella, c. 1876
Six hand-colored etchings
Published by B. Pollock, London
10¾ x 12¾ in. (26 x 32.4 cm) each
Fig. 16

259
Chiromagica, c. 1880
Published by McLoughlin Bros., New York
Box: 11¾ x 11¾ x 2½ in. (29.8 x 29.8 x 6.3 cm)

260
Toy theater with scenes from *Oliver Twist,* c. 1870–80
Painted wood with hand-colored prints mounted on cardboard
17½ x 14½ x 18 in. (44.5 x 36.8 x 45.7 cm)

261
Th. v. Pichler
Grosse Menagerie (Large menagerie), 1882
Published by Verlag von Moriz Perles, Vienna
12½ in. (31.8 cm)

262
Anonymous artist
The Surprise Circus, c. 1885
Published by Frederick Warne, London and New York
7¼ in. (18.4 cm)

263
Anonymous artist
Father Tuck's Land of Toys, 1890
Published by Raphael Tuck and Sons, London and New York
9¾ in. (24.8 cm)

264
Anonymous artist
Jumbo and the Countryman, c. 1890
Published by McLoughlin Bros., New York
11 in. (27.9 cm)

265
Anonymous artist
The Land of Long Ago, by L. L. Weeden, 1890
Published by Ernest Nister, London, and E. P. Dutton, New York
10½ in. (26.7 cm)

266
Anonymous artist
Magic Moments, by Clifton Bingham, 1890
Published by Ernest Nister, London, and E. P. Dutton, New York
9¾ in. (24.8 cm)

267
Anonymous artist
Naughty Boy's and Girl's Magic Transformations, 1890
Published by McLoughlin Bros., New York
7¾ in. (19.7 cm)

268
Anonymous artist
Speaking Picture Book, 1893
Published in Germany
12½ in. (31.8 cm)

269
Anonymous artist
The Children's Tableaux, 1895
Published by Ernest Nister, London, and E. P. Dutton, New York
13 in. (33 cm)

270
E. Stuart Hardy
The Model Menagerie, by L. L. Weeden, 1895
Published by Ernest Nister, London, and E. P. Dutton, New York
11 in. (27.9 cm)

271
E. Stuart Hardy
In Wonderland, 1896
Published by Ernest Nister, London, and E. P. Dutton, New York
11 in. (27.9 cm)

272
Anonymous artist
Little Pets, 1896
Published by Ernest Nister, London, and E. P. Dutton, New York
9 in. (22.9 cm)

273
Peter Newell (American, 1862–1924)
The Slant Book, 1910
Published by Harper and Bros., New York
12½ in. (31.8 cm)

274
George Alfred Williams (American, b. 1875)
The Bettijak Book, by Clara Andrews Williams, 1914
Published by Frederick A. Stokes, New York
11 in. (27.9 cm)

275
Anonymous artist
Fanny's Funny Face, c. 1920
9½ in. (24.1 cm)

276
Margarethe Stannard
My Dolly's Home, by Doris Harvey, 1921
Published by Arts and General Publishers, Ltd., London
9 in. (22.9 cm)

Fig. 19 Lothar Meggendorfer, illustration from *Travels of Little Lord Thumb and His Man Damien*, 1891 (cat. no. 293).

277
Walt Disney Studios
The "Pop-up" Silly Symphonies, 1933
Published by Blue Ribbon Books, New York
9¾ in. (24.8 cm)

278
Anonymous artist
Bookano Pop-up, c. 1934
Published by Strand Publications, London
8¾ in. (22.2 cm)

279
Anonymous artist
Bobby Bear, 1935
Published by Whitman, Racine, Wis.
8 in. (20.3 cm)

280
Peter Newell (American, 1862–1924)
The Hole Book, 1936
Published by Harper and Bros., New York
8½ in. (21.6 cm)

Lothar Meggendorfer

281
Lothar Meggendorfer (German, 1847–1925)
Book cover mock-up for *Der Verwandlungs-künstler* (The transformation artist)
Watercolor, mixed media
10¾ in. (27.3 cm)

282
Lothar Meggendorfer (German, 1847–1925)
Three illustrations for *In Grosspapa's Garten* (In grandpapa's garden), c. 1880
Watercolor over pencil
9½ x 7¼ in. (24.1 x 18.4 cm) (title page);
8 x 7¾ in. (20.3 x 19.7 cm) each

283
Lothar Meggendorfer (German, 1847–1925)
Neue lebende Bilder (New lively pictures), 1885
Published by Verlag von Braun, Munich
13 in. (33 cm)

284
Lothar Meggendorfer (German, 1847–1925)
Immer Lustig (Always funny), 1886
Published by Verlag von Braun, Munich
13 in. (33 cm)

285
Lothar Meggendorfer (German, 1847–1925)
Illustrations for *Aus der Kinderstube* (From the nursery), c. 1886
Pencil
12½ x 52 in. (31.8 x 132.1 cm) (approx.)

286
Lothar Meggendorfer (German, 1847–1925)
Three illustrations for *Aus der Kinderstube* (From the nursery), c. 1886
Watercolors
12 x 15¼ in. (30.5 x 39.4 cm) each

287
Lothar Meggendorfer (German, 1847–1925)
Curious Creatures, 1890
Published by H. Grevel, London
13 in. (33 cm)

288
Lothar Meggendorfer (German, 1847–1925)
Histoires pour rire (Comical stories), 1890
Published by A. Capendu, Paris
15 in. (38.1 cm)

289
Lothar Meggendorfer (German, 1847–1925)
Lebende Bilder (Lively pictures), 1890
Published by Verlag von Braun, Munich
13 in. (33 cm)

290
Lothar Meggendorfer (German, 1847–1925)
Neue Thierbilder (New animal pictures), 1890
Published by Verlag von Braun und Schneider, Munich
13 in. (33 cm)

291
Lothar Meggendorfer (German, 1847–1925)
Scenes in the Life of a Masher, 1890
Published by H. Grevel, London
14½ in. (36.8 cm)

292
Lothar Meggendorfer (German, 1847–1925)
Look at Me, 1891
Published by H. Grevel, London
10½ in. (26.7 cm)

293
Lothar Meggendorfer (German, 1847–1925)
Travels of Little Lord Thumb and His Man Damieu, 1891
Published by H. Grevel, London
10½ in. (26.7 cm)
Fig. 19

294
Lothar Meggendorfer (German, 1847–1925)
All Alive, 1894
Published by H. Grevel, London
13 in. (33 cm)

295
Lothar Meggendorfer (German, 1847–1925)
Three mechanical illustrations for *Lach mit mir!* (Laugh with me!), c. 1896
Ink and watercolor
12½ x 4½ in. (31.8 x 11.4 cm) each

296
Lothar Meggendorfer (German, 1847–1925)
Illustration for *Chop Heads and Change Faces*, c. 1898
Watercolor over pencil
13½ in. (34.3 cm)

297
Lothar Meggendorfer (German, 1847–1925)
Chop Heads and Change Faces, 1898
Published by H. Grevel, London
11½ in. (29.2 cm)

298
Lothar Meggendorfer (German, 1847–1925)
Das Puppenhaus (The dollhouse), 1899
Published by Verlag von J. F. Schreiber, Esslingen
8¼ x 47½ in. (21 x 120.7 cm) (approx., extended)

299
Lothar Meggendorfer (German, 1847–1925)
Lach mit mir! (Laugh with me!), 1900
Published by Verlag von J. F. Schreiber, Esslingen
13 in. (33 cm)

300
Lothar Meggendorfer (German, 1847–1925)
Six illustrations for *Die Uhr* (The clock), 1907
Pencil, ink, and watercolor
8¼ x 10¾ in. (21 x 27.3 cm) each
Fig. 15

Fig. 20 Richard Doyle, illustration from *In Fairy-land*, by William Allingham, 1870 (cat. no. 317).

Nineteenth-Century Illustrators

The nineteenth century witnessed the institutionalization of the idea of childhood as a period distinct from adulthood[12] and as a time to be enjoyed, at least by prosperous middle-class Victorians. During the latter half of the century many of the classics of children's literature in English appeared, including Lewis Carroll's *Alice's Adventures in Wonderland* (1865), Louisa May Alcott's *Little Women* (1868–69), Robert Louis Stevenson's *Treasure Island* (1883), Mark Twain's *Adventures of Huckleberry Finn* (1884), and Rudyard Kipling's *Jungle Book* (1894). This period also saw the emergence of the picture book, in which the illustrations—and the artist's vision—were at least as important as the text. No longer anonymous, artists were aided by technical advances in printing and a growing middle-class market for books.

Late in the eighteenth century illustrations by Thomas Bewick (1753–1828; see cat. no. 22) and William Blake (1757–1827; see cat. no. 109) began to appear in British children's books, laying the foundation for the practice of commissioning well-known artists to illustrate texts. Still, such high-quality illustrations remained the exception rather than the rule. Until the mid-nineteenth century most books were printed in black-and-white, primarily in the medium of wood engraving, with the only color provided by the laborious and expensive process of hand-coloring. After mid-century color printing was prevalent in children's books, though many artists preferred the more reliable methods of black-and-white printing until the 1870s (see fig. 22; cat. nos. 315, 331).

English caricaturist George Cruikshank (1792–1878) made some of the most influential illustrations of the century when he created etchings for the 1823 *German Popular Stories* (see fig. 23, cat. no. 302), the first English translation of the celebrated collection of folk tales published in German several years earlier by Jacob and Wilhelm Grimm. William Thackeray declared Cruikshank's illustrations to be "the first real, kindly, agreeable and infinitely amusing and charming illustrations in a child's book in England."[13] Cruikshank continued to influence the genre of children's books with his illustrations for Charles Dickens's novels as well as his retellings of favorite tales to emphasize his temperance beliefs, published in the 1850s and 1860s (see title page; cat. nos. 167–69, 174).

In the second half of the nineteenth century technical and artistic innovations led to the emergence of children's book illustration as a major artistic genre.

Elf and Owls.

Fig. 21 Richard Doyle, illustration from *In Fairyland*, by William Allingham, 1870 (cat. no. 317).

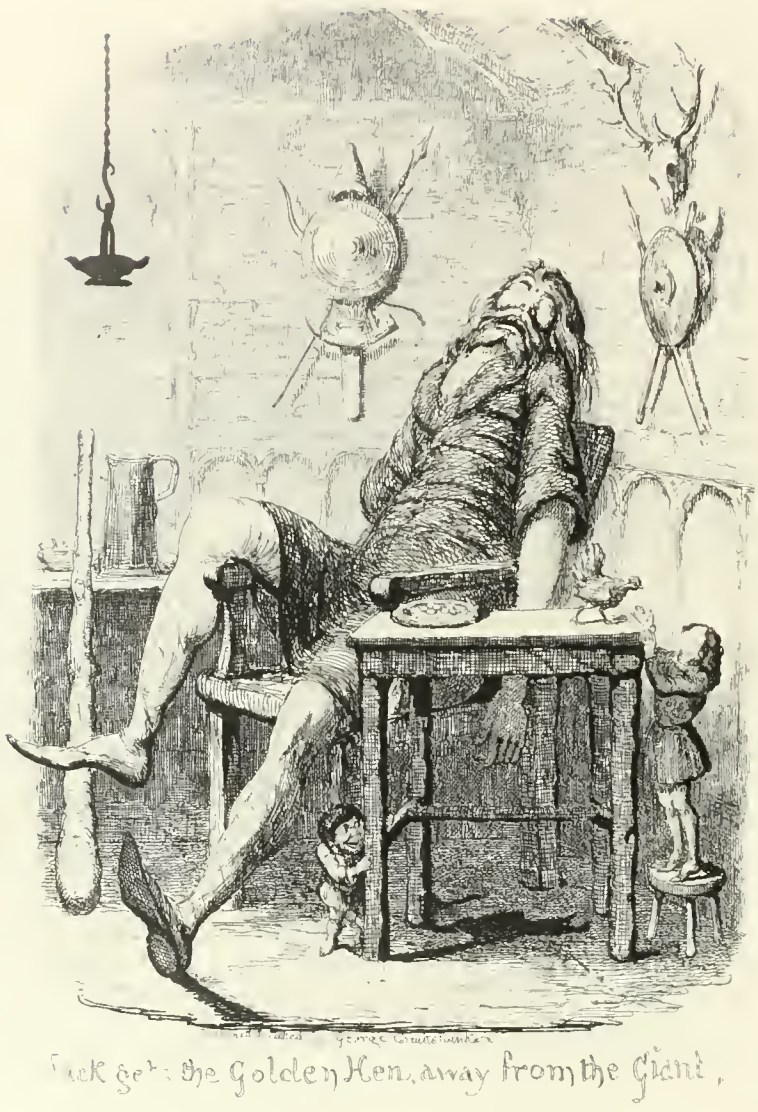


Fig. 22 George Cruikshank, illustration from *Jack and the Beanstalk*, 1854 (cat. no. 169).

Richard Doyle (1824–83), who contributed illustrations and political caricatures to the British comic journal *Punch* in the 1840s and 1850s, later became famous for his pictures of elves and fairies in such elaborate works as William Allingham's *In Fairyland* (1870; see figs. 20, 21; cat. nos. 317, 345).[14]

The greatest advances in color printing came with the wood engravings of Edmund Evans and his development of the **toy book** in the mid-1860s. These thin picture books consisting of eight pages, each printed on only one side, between stiff paper covers, had existed since the beginning of the Victorian era and were published in great numbers by Dean and Son, Routledge, and other firms, but usually without the participation of notable illustrators. Evans succeeded in engaging such major artists as Randolph Caldecott (1846–86), Walter Crane (1845–1915), and Kate Greenaway (1846–1901), engraving and printing the books himself and working with publishers for distribution.[15]

Each of these artists brought a different style to the Evans books. Crane was influenced by William Morris and the Arts and Crafts movement as well as by Japanese prints. He illustrated a variety of toy books for Evans, including

alphabet books (see fig. 2, cat. no. 321), fairy tales (see cover, fig. 24; cat. nos. 322, 324), and nursery rhymes (see cat. no. 323), most published by Routledge before 1876.[16] Caldecott took inspiration from English caricaturists Cruikshank, William Hogarth, and Thomas Rowlandson, and the stories he illustrated consisted primarily of traditional English tales and nursery rhymes (see cat. nos. 339–41, 350, 351). Greenaway—who gained extraordinary popularity with the publication of her first children's book, *Under the Window*, in 1878—remained adored by the public as well as by influential critic John Ruskin (see fig. 25, cat. no. 330). Often acting as both author and illustrator, she is best known for her idealized illustrations of children in characteristic bonnets and quaint costumes in picturesque settings recalling the English countryside (see fig. 25; cat. nos. 338, 342, 343, 346). Books illustrated by these artists were also tremendously popular in the United States, whose own publishing industry had not achieved the high technical standards reflected in English picture books of the period. Evans dominated the industry until his death in 1905, when commercial wood engraving was replaced by photographic reproduction processes.

Like Doyle, John Tenniel (1820–1914) had also worked for *Punch* but is best known as the illustrator of *Alice's Adventures in Wonderland* (fig. 26) and its sequel, *Through the Looking Glass* (1872; cat. no. 370). *Alice* was one of the landmarks of the nineteenth-century fantasy genre, helping to initiate a tradition of fantastical tales with no obvious moral. Working in close collaboration with author Lewis Carroll, Tenniel created illustrations that set the standard for a work that has been interpreted by more than one hundred illustrators since its initial publication (see fig. 27; cat. nos. 369–81).

In 1880 Carlo Lorenzini (1826–90), under the pseudonym Collodi, wrote *The Adventures of Pinocchio* (see fig. 28; cat. nos. 382–91), which was first published in English in 1892. Collodi's story originally appeared as a serial in the Italian magazine *Giornale dei bambini* and is one of the most inventive and complex of nineteenth-century fantasies. Late in the century in France Louis-Maurice Boutet de Monvel (1851–1913) further refined the art of the picture book with the elaborate color lithographs for the 1896 *Jeanne d'Arc* (Joan of Arc; cat. no. 364). Some of the most important American book artists, such as Howard Pyle (1853–1911), began as illustrators for the numerous juvenile periodicals that appeared during the Reconstruction era (see cat. no. 392).

Fig. 23 George Cruikshank, illustration from *German Popular Stories*, vol. 1, 1823 (cat. no. 302).

Fig. 24 Walter Crane, illustration from *Beauty and the Beast*, 1875 (cat. no. 326).

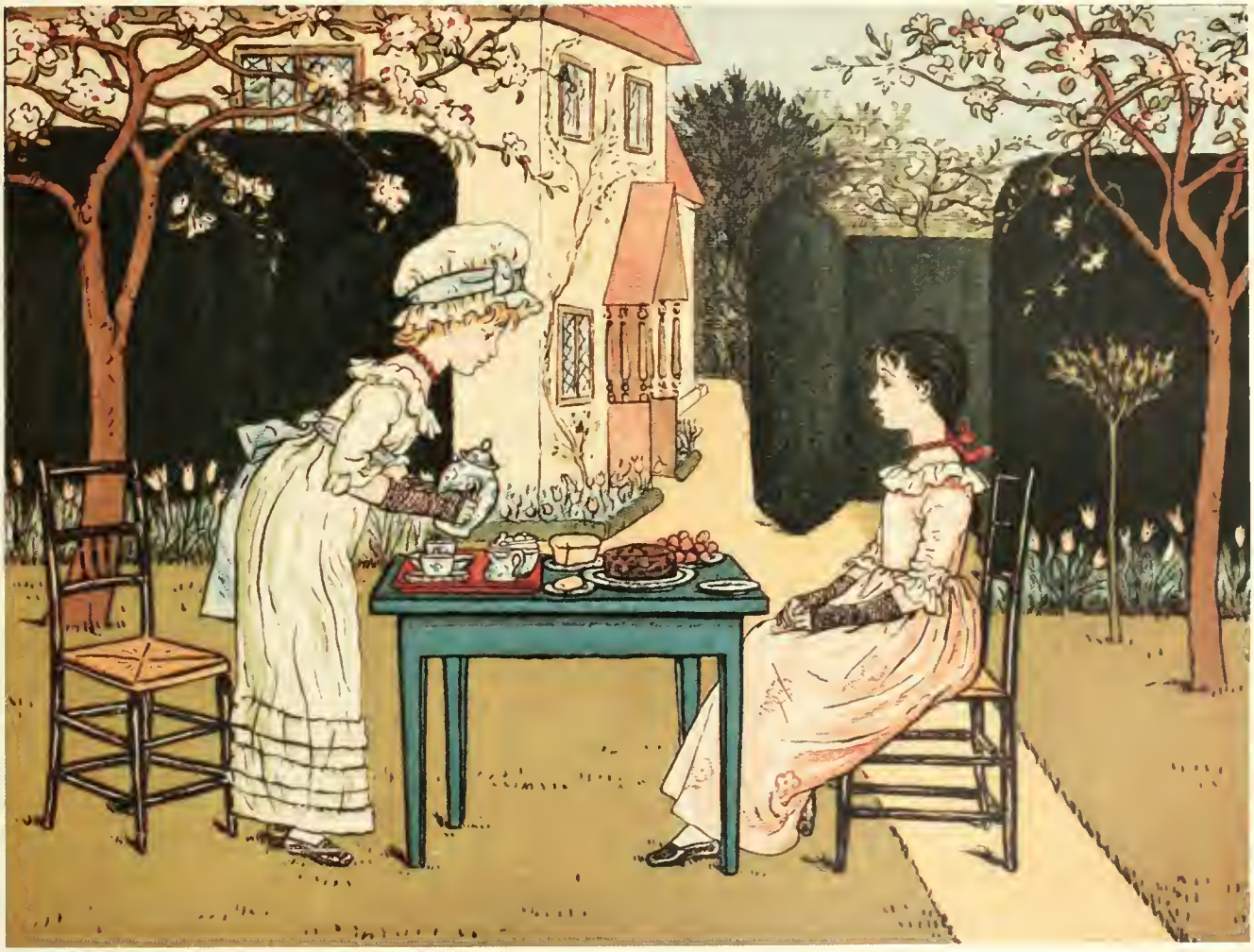


Fig. 25 Kate Greenaway, illustration from *Under the Window*, 1878 (cat. no. 330).

Nineteenth-Century Illustrators

301
George Cruikshank (British, 1792–1878)
Fairburn's Description of the Popular New Pantomime Called Harlequin and Mother Goose, 1806
Published by John Fairburn, London
7½ in. (19 cm)
Richard Vogler Cruikshank Collection, Grunwald Center for the Graphic Arts, UCLA

302
George Cruikshank (British, 1792–1878)
German Popular Stories, vol. 1, 1823
Published by C. Baldwyn, London
7¼ in. (18.4 cm)
Richard Vogler Cruikshank Collection, Grunwald Center for the Graphic Arts, UCLA
Fig. 23

303
George Cruikshank (British, 1792–1878)
German Popular Stories, vol. 2, 1826
Published by James Robins, London
7¼ in. (18.4 cm)
Richard Vogler Cruikshank Collection, Grunwald Center for the Graphic Arts, UCLA

304
George Cruikshank (British, 1792–1878)
Punch and Judy, 1828
Published by S. Prowett, London
8½ in. (21.6 cm)

305
Richard Doyle (British, 1824–83)
The Story of Jack and the Giants, 1851
Published by Cundall and Addey, London
8½ in. (21.6 cm)

306
George Cruikshank (British, 1792–1878)
Hop o' My Thumb, 1853
Published by David Bogue, London
7 in. (17.8 cm)

307
George Cruikshank (British, 1792–1878)
Illustrations from *Hop o' My Thumb*, 1853
Six hand-colored etchings
6¾ x 5 in. (17.1 x 12.7 cm) each

308
George Cruikshank (British, 1792–1878)
Jack and the Beanstalk, 1854
Published by David Bogue, London
7 in. (17.8 cm)

309
George Cruikshank (British, 1792–1878)
Illustrations from *Jack and the Beanstalk*, 1854
Six hand-colored etchings
6¾ x 5 in. (17.1 x 12.7 cm) each

310
A. H. Forrester (Alfred Crowquill, pseud.; British, 1804–72)
Famous Fairy Tales, 1859
Published by Ward and Lock, London
9 in. (22.9 cm)

311
A. H. Forrester (Alfred Crowquill, pseud.; British, 1804–72)
Sketchbook with watercolor illustrations for *The Two Sparrows*, c. 1859
7½ in. (19 cm)

312
Charles Bennett (British, 1828–67)
Nine Lives of a Cat, 1860
Published by Griffith and Farran, London
7¼ in. (18.4 cm)

313
A. H. Forrester (Alfred Crowquill, pseud.; British, 1804–72)
Tales for Children, 1864
Published by Routledge, Warne, and Routledge, London
7¼ in. (18.4 cm)

314
Charles Bennett (British, 1828–67)
The Sorrowful Ending of Noodledoo, 1865
Published by Sampson Low, Son, and Marston, London
9¼ in. (23.5 cm)

315
Arthur Boyd Houghton (British, 1836–75)
Dalziel's Illustrated Arabian Nights, vol. 1, by H. W. Dulcken, 1865
Published by Ward, Lock, and Tyler, London
11 in. (27.9 cm)

316
Edward Lear (British, 1812–88)
Lear's Book of Nonsense, 1865
Published by Frederick Warne, London
10½ in. (26.7 cm)

317
Richard Doyle (British, 1824–83)
In Fairyland, by William Allingham, 1870
Published by Longmans, Green, Reader, and Dyer
15¼ in. (38.7 cm)
Figs. 20, 21

318
Attributed to Richard Doyle (British, 1824–83)
The Fairies' Ball, c. 1870
Ink and gouache
13½ x 17 in. (34.3 x 43.2 cm)

319
Edward Henry Wehnert (British, 1813–68)
Grimm Fairy Library, 1870
Box containing ten volumes
Published by George Routledge and Sons, London and New York
Box: 6½ x 7½ x 5 in. (16.5 x 19.1 x 12.7 cm)
Books: 6½ in. (16.5 cm) each

320
Eleanor Vere Boyle (British, 1825–1916)
Fairy Tales, by Hans Christian Andersen, 1872
Published by Sampson Low, Marston, Low, and Searle, London
12½ in. (31.8 cm)

321
Walter Crane (British, 1845–1915)
Illustration for *Noah's Ark ABC*, 1872
Watercolor
11½ x 8¾ in. (29.2 x 22.2 cm)

322
Walter Crane (British, 1845–1915)
Bluebeard, 1874
Published by George Routledge and Sons, London
9½ in. (24.1 cm)

323
Walter Crane (British, 1845–1915)
Old Mother Hubbard, 1874
Published by George Routledge and Sons, London
10 in. (25.4 cm)

324
Walter Crane (British, 1845–1915)
Puss in Boots, 1874
Published by George Routledge and Sons, London
10 in. (25.4 cm)

325
The Princess Hesse Schwartzbourg
Queens and Kings, 1874
Published by Chatto and Windus, New York
13½ in. (34.3 cm)

326
Walter Crane (British, 1845–1915)
Beauty and the Beast, 1874
Published by George Routledge and Sons, London
10 in. (25.4 cm)
Fig. 24

327
Walter Crane (British, 1845–1915)
Goody Two Shoes, 1875
Published by George Routledge and Sons, London and New York
10½ in. (26.7 cm)

328
Walter Crane (British, 1845–1915)
The Frog Prince, 1876
Published by George Routledge and Sons, London and New York
10½ in. (26.7 cm)

329
Randolph Caldecott (British, 1846–86)
Wood engraving block for *John Gilpin*, 1878
6¼ x 5 x ¾ in. (15.9 x 13.3 x 1.9 cm)

330
Kate Greenaway (British, 1846–1901)
Under the Window, 1878
Published by George Routledge and Sons, London
9¼ in. (23.5 cm)
Fig. 25

331
Gustave Doré (French, 1832–83)
Sinbad, the Sailor, 1879
Published by John and Robert Maxwell, London
11½ in. (29.2 cm)

332
Walter Crane (British, 1845–1915)
Book with watercolor illustrations for *Lionel's Travels*, 1880
9 in. (22.9 cm)

333
Attributed to Kate Greenaway (British, 1846–1901)
Untitled, c. 1880
Pen and ink
2½ x 4½ in. (6.4 x 10.8 cm)

334
Attributed to Kate Greenaway (British, 1846–1901)
Untitled, c. 1880
Watercolor
3½ x 3 in. (8.9 x 7.6 cm)

335
Jules Rostaing (French, b. 1824)
Curieux voyages de Polichinelle (Punch's strange adventures), 1880
Published by Magnin et fils, Paris
8¾ in. (22.2 cm)

336
Walter Crane (British, 1845–1915)
Book with watercolor illustrations for *Lionel's Latitudes*, 1882
10 in. (25.4 cm)

337
Walter Crane (British, 1845–1915)
Study for *Pothooks and Perseverance* endpapers, c. 1880–86
Watercolor
9 x 18 in. (22.9 x 45.7 cm)

338
Kate Greenaway (British, 1846–1901)
Pippen Hill, 1882
Published by McLoughlin Bros., New York
9½ in. (24.1 cm)

339
Randolph Caldecott (British, 1846–86)
The Hey-Diddle-Diddle Picture Book, 1883
Published by George Routledge and Sons, London and New York
8 in. (20.3 cm)

340
Randolph Caldecott (British, 1846–86)
Randolph Caldecott's Graphic Pictures, 1883
Published by George Routledge and Sons, London and New York
11 in. (27.9 cm)

341
Randolph Caldecott (British, 1846–86)
Eight postcards from *The House That Jack Built* and *The Queen of Hearts*, c. 1883
Published by Frederick Warne, London
5¼ x 3½ in. (13.3 x 8.9 cm) each

342
Kate Greenaway (British, 1846–1901)
Kate Greenaway's Almanacks, 1883–1926
Selection of eleven volumes
Published by Frederick Warne, London, and George Routledge and Sons, London
4 in. (10.2 cm) each

343
Kate Greenaway (British, 1846–1901)
Little Ann, by Jane and Ann Taylor, 1883
Published by George Routledge and Sons, London
9 in. (22.9 cm)

344
Louis-Maurice Boutet de Monvel (French, 1851–1913)
Chansons de France pour les petits français (Songs of France for French children), 1884
Published by Plon-Nourrit, Paris
9 in. (22.9 cm)

345
Richard Doyle (British, 1824–83)
The Princess Nobody, by Andrew Lang, 1884
Published by Longmans, Green and Company, London
9½ in. (24.1 cm)

346
Kate Greenaway (British, 1846–1901)
Marigold Garden, 1885
Published by George Routledge and Sons, London
11 in. (27.9 cm)

347
Walter Crane (British, 1845–1915)
Slate and Pencil-vania, 1885
Published by Marcus Ward, London
8½ in. (21.6 cm)

348
Walter Crane (British, 1845–1901)
Pothooks and Perseverance, 1886
Published by Marcus Ward, London
9 in. (22.9 cm)

349
Walter Crane (British, 1845–1901)
A Romance of the Three 'Rs, 1886
Published by Marcus Ward, London
8¾ in. (22.2 cm)

350
Randolph Caldecott (British, 1846–86)
Randolph Caldecott's Picture Book
Published by Frederick Warne, London
9¼ in. (23.5 cm)

351
Randolph Caldecott (British, 1846–86)
Randolph Caldecott's Picture Book Number 2, 1886
Published by George Routledge and Sons, London and New York
9¼ in. (23.5 cm)

352
Richard Doyle (British, 1824–83)
Jack the Giant Killer, 1888
Published by Eyre and Spottiswoode, London
10 in. (25.4 cm)

353
Walter Crane (British, 1845–1915)
Six illustrations for *Flora's Feast*, 1889
Watercolors
9 x 6¾ in. (22.9 x 17.1 cm) each

354
Walter Crane (British, 1845–1915)
Flora's Feast, 1889
Published by Cassell, London
10 in. (25.4 cm)

Fig. 26 John Tenniel, illustration from *Alice's Adventures in Wonderland*, by Lewis Carroll, 1866 (cat. no. 369).

Fig. 27 Barry Moser, illustration from *Lewis Carroll's Alice's Adventures in Wonderland*, 1982 (cat. no. 378). Used by permission of the artist.

Fig. 28 Enrico Mazzanti, illustration from *Le avventure di Pinocchio,* by Carlo Collodi, 1883 (cat. no. 383).

355
[illegible], 1845–1915)
[illegible]
[illegible]ell, London
[illegible]

356
Kate Greenaway (British, 1846–1901)
Kate Greenaway's Book of Games, 1889
Published by George Routledge and Sons, London
9 in. (22.9 cm)

357
Randolph Caldecott (British, 1846–86)
The Milkmaid, c. 1890
Published by George Routledge and Sons, London
8 in. (20.3 cm)

358
Palmer Cox (Canadian, 1840–1924)
Another Brownie Book, 1890
Published by the Century Company, New York
10 in. (25.4 cm)

359
Palmer Cox (Canadian, 1840–1924)
The Brownies Fishing, 1890
Pen and ink
8¾ x 8¼ in. (22.2 x 21 cm)

360
Palmer Cox (Canadian, 1840–1924)
Brownie Stamps, c. 1890
Published by Baumgarten, Baltimore
Box: 6¼ x 11 x 1 in. (15.9 x 27.9 x 2.5 cm)

361
A. de Ville d'Avray
Voyage dans la lune avant 1900 (Voyage to the moon before 1900), 1892
Published by Jouvet, Paris
9 in. (22.9 cm)

362
Palmer Cox (Canadian, 1840–1924)
The Brownie Books Poster, c. 1895
Color lithograph
10 x 15¼ in. (25.4 x 38.7 cm)

363
Palmer Cox (Canadian, 1840–1924)
The Brownies in California, 1895
Pen and ink
11 x 11 in. (27.9 x 27.9 cm)

364
Louis-Maurice Boutet de Monvel (French, 1851–1913)
Jeanne d'Arc (Joan of Arc), 1896
Published by Plon-Nourrit, Paris
9¾ in. (24.8 cm)

365
Walter Crane (British, 1845–1901)
Beauty and the Beast Picture Book, 1900
Published by John Lane, London and New York
10¾ in. (27.3 cm)

366
Walter Crane (British, 1845–1901)
Beauty and the Beast Picture Book, 1900
Published by John Lane, London and New York
10¾ in. (27.3 cm)

367
Walter Crane (British, 1845–1901)
A Masque of Days, by Elia, 1901
Published by Cassell, London
11¼ in. (28.6 cm)

368
Kate Greenaway (British, 1846–1901)
The Pied Piper of Hamelin, by Robert Browning, 1910
Published by Frederick Warne, London and New York
10 in. (25.4 cm)

Alice in Wonderland

369
John Tenniel (British, 1820–1914)
Alice's Adventures in Wonderland, by Lewis Carroll, 1866
Published by Macmillan and Co., London
7½ in. (19 cm)
Fig. 26

370
John Tenniel (British, 1820–1914)
Through the Looking Glass, and What Alice Found There, by Lewis Carroll, 1872
Published by Macmillan and Co., London
7½ in. (19 cm)

371
Lewis Carroll [pseud. Charles Lutwidge Dodgson] (British, 1832–98)
Alice's Adventures Underground, 1886
Published by Macmillan and Co., London and New York
7½ in. (19 cm)

372
John Tenniel (British, 1820–1914)
The Nursery "Alice," by Lewis Carroll, 1890
Published by Macmillan and Co., London
10 in. (25.4 cm)

373
Peter Newell (American, 1862–1924)
Alice's Adventures in Wonderland, by Lewis Carroll, 1901
Published by Harper and Bros., London and New York
9 in. (22.9 cm)

374
Arthur Rackham (British, 1867–1939)
Alice's Adventures in Wonderland, by Lewis Carroll, 1907
Published by Doubleday, Page and Co., New York
11¼ in. (28.6 cm)

375
Anonymous artist
Alice in Wonderland, by Lewis Carroll, 1921
Published by Raphael Tuck and Sons, London
9 in. (22.9 cm)

376
Bessie Pease
Alice's Adventures in Wonderland, by Lewis Carroll, 1934
Published by J. Coker and Co., London
10¼ in. (26 cm)

377
Barry Moser (American, b. 1940)
Lewis Carroll's Alice's Adventures in Wonderland, 1982
Published by Pennyroyal Press, West Hatfield, Mass.
17 in. (43.2 cm)
Fig. 27

378
Barry Moser (American, b. 1940)
Illustrations from *Lewis Carroll's Alice's Adventures in Wonderland*, 1982
Twelve wood engravings
Published by Pennyroyal Press, West Hatfield, Mass.
16½ x 11 in. (41.9 x 27.9 cm) each
Fig. 27

379
Michael Hague (American)
Alice's Adventures in Wonderland, by Lewis Carroll, 1985
Published by Methuen Children's Books, London
10¼ in. (26 cm)

380
John Tenniel (British, 1820–1914)
Illustrations from *Alice's Adventures in Wonderland*, by Lewis Carroll, 1865 (printed 1988)
Sixteen wood engravings
Published by Macmillan and Co., London
9½ x 7 in. (24.1 x 17.8 cm) each

381
John Tenniel (British, 1820–1914)
Illustrations from *Through the Looking Glass, and What Alice Found There,* by Lewis Carroll, 1872 (printed 1988)
Wood engravings
Published by Macmillan and Co., London
9½ x 7 in. (24.1 x 17.8 cm) each

Pinocchio

382
Four Pinocchio dolls
Wood
H: 4½ in. (11.4 cm) to 18½ in. (47 cm)

383
Enrico Mazzanti (Italian, b. 1852)
Le avventure di Pinocchio, by Carlo Collodi, 1883
Published by Felice Paggi Libraio, Florence
7½ in. (18.4 cm)
Fig. 28

384
Enrico Mazzanti (Italian, b. 1852)
The Story of a Puppet; or, The Adventures of Pinocchio, by Carlo Collodi, 1892
Published by T. Fisher Unwin, London
6½ in. (16.5 cm)

385
Attilio Mussino (Italian, 1878–1954)
The Adventures of Pinocchio, by Carlo Collodi, 1929
Published by Macmillan and Co., New York
11½ in. (29.2 cm)

386
Maud (Hungarian, 1890–1971) and Miska Petersham (Hungarian, 1888–1960)
Pinocchio, by Carlo Collodi, 1932
Published by Garden City Publishing, Garden City, N.Y.
9 in. (22.9 cm)

387
Harold B. Lentz
The Pop-up Pinocchio, 1933
Published by Blue Ribbon Books, New York
8½ in. (21.6 cm)

388
Harold B. Lentz
The Pop-up Pinocchio, 1933
Published by Blue Ribbon Books, New York
8½ in. (21.6 cm)

389
Fiorenzo Faorzi
Le avventure di Pinocchio, by Carlo Collodi, 1935
Published by Adriano Salani, Florence
7¼ in. (18.4 cm)

390
Richard Floethe
Pinocchio, by Carlo Collodi, 1937
Published by the Limited Editions Club, New York
10¼ in. (26 cm)

391
The Walt Disney Parade, 1940
Published by Garden City Publishing, Garden City, N.Y.
11¼ in. (28.6 cm)

The Twentieth Century

In this century near-universal literacy in developed countries and technical advances that have made it possible to produce relatively inexpensive high-quality illustrated books have contributed to tremendous growth in children's publishing. Innovations in book printing in the early years of the century, particularly in the use of photography and four-color processing, led to the development of the deluxe gift book, which expanded upon the rich tradition of Edmund Evans. Elaborate watercolors by Edmund Dulac (1882–1953), Kay Nielsen (1886–1957), and Arthur Rackham (1867–1939) in England, and the paintings of Maxfield Parrish (1870–1966) and N. C. Wyeth (1882–1945) in the United States, became the hallmarks of these books, with illustrations printed on special glossy paper and tipped into the pages. The works of Rackham, Dulac, and Nielsen varied in style and inspiration. Rackham emphasized line, using pen and ink with watercolor to create evocative illustrations for fairy tales and other stories (see fig. 29; cat. nos. 404–7, 428, 429). Dulac's and Nielsen's work was noted for its colorism and influences drawn from Eastern artistic sources such as Persian miniatures. A notable example of Nielsen's intricate and exotic style is a suite of watercolor illustrations for a never-published version of *One Thousand and One Nights* (see fig. 30; cat. nos. 410, 412–27). Public demand for deluxe picture books diminished after World War I. While interest in Rackham's books persisted, younger artists such as Nielsen, who published only four books of fairy tales, never achieved such sustained renown.[17]

Also dating to the early part of the century, books by Beatrix Potter differed in style from the deluxe gift books, and her small, cozy books—designed so that even very young children could comfortably hold them—instead follow the picture book tradition of Caldecott. Her *Tale of Peter Rabbit* was first privately published by the author in 1901 (cat. no. 398), with a colored frontispiece and other

Fig. 29 (opposite) Arthur Rackham, untitled, 1904 (cat. no. 404).

Fig. 30 Kay Nielsen, *The Tale of King Yunan and Duban the Doctor*, from *One Thousand and One Nights*, 1917 (cat. no. 410).

Fig. 31 Dr. Seuss, drawing for *I Can Lick Thirty Tigers Today!* 1969 (cat. no. 477). © Dr. Seuss Enterprises, L.P. 1969, 1997. Used by permission. All rights reserved.

illustrations in black-and-white, but was soon followed by numerous editions with full-color plates (see cat. no. 400).

In the United States early twentieth-century color printing technology made the simple black-and-white illustrations favored by Pyle and his contemporaries seem outmoded. W. W. Denslow's illustrations for L. Frank Baum's *Wonderful Wizard of Oz* (1900; cat. no. 396) included one hundred two-color images and twenty-four full-color plates, making it one of the most elaborate books of its time. Many illustrators continued to explore the possibilities of black-and-white, however. For example, Wanda Gág's creative integration of line illustration and text in *Millions of Cats* (1928; cat. no. 433) made her the first important American author-illustrator.

The earliest picture books by Theodor Geisel, better known as Dr. Seuss, date from the 1930s and also reflect the importance of the author-illustrator in twentieth-century children's books. Geisel was a former magazine cartoonist, and his preliminary drawings reveal a complex process of merging text and illustration to create his witty and lively "logical nonsense" (see figs. 31, 32; cat. nos. 444–78). Lucille and Holling C. Holling's books of the 1940s evince a nostalgia for preindustrialized America, with rich illustrations and texts focusing on the country's natural resources and on Native Americans' interactions with the environment (see figs. 33, 34; cat. nos. 479–87).

Children's literature today is comparable to popular adult literature in its range and diversity of genres, with books designed for readers at every stage of development, from infancy to young adulthood. The continued vitality of children's publishing, despite competition from a host of newer media, suggests that the illustrated storybook remains unparalleled in its ability to nurture the imagination and to provide both instruction and delight.

...that there IS something bigger!
I might catch some kind
Of a THING-A-MA-JIGGER!!
A fish that's so big, if you know what I mean,
That he makes a whale look like a tiny sardine!

Fig. 32 Dr. Seuss, drawing for *McElligot's Pool* ("... that there IS something bigger"), 1947 (cat. no. 451). © Dr. Seuss Enterprises, L.P. 1947, 1974. Used by permission. All rights reserved.

Fig. 33 Holling C. Holling, illustration for *Paddle-to-the-Sea*, 1941 (cat. nos. 480, 481).

The Twentieth Century

392
Howard Pyle (American, 1853–1911)
The Wonder Clock, 1888
Published by Harper and Bros., New York
10 in. (25.4 cm)

393
Charles Ricketts (British, 1866–1931) and Charles Hazelwood Shannon (British, 1863–1937)
A House of Pomegranates, by Oscar Wilde, 1891
Published by James R. Osgood, London
8¾ in. (22.2 cm)
Collection of the William Andrews Clark Memorial Library, UCLA

394
José Guadalupe Posada (Mexican, 1852–1913)
Biblioteca del niño mexicano (The Mexican child's library), 1899–1901
Selection of twelve volumes
4¾ in. (12.1 cm) each
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of Professor and Mrs. Stanley L. Robe

395
Victor Vasnetsov (Russian, 1848–1926)
The Tale of Oleg the Seer, by Alexander Pushkin, 1899
Published by the Office of Government Papers, Saint Petersburg
13¼ in. (33.7 cm)

396
William Wallace Denslow (American, 1856–1915)
The Wonderful Wizard of Oz, by L. Frank Baum, 1900
Published by George M. Hill, Chicago and New York
9 in. (22.9 cm)

397
Ivan Bilibin (Russian, 1872–1942)
Russian Folklore, 1901
13¼ in. (33.7 cm)

398
Beatrix Potter (British, 1866–1943)
The Tale of Peter Rabbit, 1901
Privately published
5¼ in. (13.3 cm)

399
Beatrix Potter (British, 1866–1943)
The Tailor of Gloucester, 1902
Privately published
5¼ in. (13.3 cm)

400
Beatrix Potter (British, 1866–1943)
The Tale of Peter Rabbit, 1902
Published by Frederick Warne, London
5¾ in. (14.6 cm)

401
Ivan Bilibin (Russian, 1872–1942)
Volga, 1904
Published by Ivan Bilibin, Saint Petersburg
15 in. (38.1 cm)
Fig. 36

402
Henry Justice Ford (British, 1860–1941)
Illustration for *Rubezahl and the Princess*, from *The Brown Fairy Book*, 1904
Gouache
11¾ x 7¼ in. (29.8 x 18.4 cm)

403
Henry Justice Ford (British, 1860–1941)
The Robber Chief Catches the Queen, c. 1904
Ink drawing
9½ x 7½ in. (24.1 x 19 cm)

404
Arthur Rackham (British, 1867–1939)
Untitled, 1904
Watercolor and ink
14 x 11 in. (35.6 x 27.9 cm)
Fig. 29

405
Arthur Rackham (British, 1867–1939)
Untitled, c. 1904
Watercolor and ink
Made for the National Book League, London
12½ x 9¾ in. (31.8 x 24.8 cm)

406
Arthur Rackham (British, 1867–1939)
Peter Pan in Kensington Gardens, by J. M. Barrie, 1907
Published by Hodder and Stoughton, London
10 in. (25.4 cm)

407
Arthur Rackham (British, 1867–1939)
Grimms' Fairy Tales, 1909
Published by Constable and Co., London
11¾ in. (29.8 cm)

Fig. 34 Holling C. Holling, painted wooden model for *Paddle-to-the-Sea*, 1941 (cat. no. 480).

408
Edmund Dulac (French, 1882–1953)
The Sleeping Beauty and Other Fairy Tales, 1910
Published by Hodder and Stoughton, London
11¼ in. (28.6 cm)

409
Edmund Dulac (French, 1882–1953)
Edmund Dulac's Fairy Book, 1916
Published by Hodder and Stoughton, London
11 in. (27.9 cm)

410
Kay Nielsen (Danish, 1886–1957)
The Tale of King Yunan and Duban the Doctor, from *One Thousand and One Nights*, 1917
Watercolor
13½ x 13½ in. (34.3 x 34.3 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund
Fig. 30

411
Ben Kutcher (Russian, b. 1895)
A House of Pomegranates, by Oscar Wilde, 1918
Published by Moffat, Yard, and Co., New York
8¾ in. (22.2 cm)
Collection of the William Andrews Clark Memorial Library, UCLA

412
Kay Nielsen (Danish, 1886–1957)
The First Tale, from *One Thousand and One Nights*, 1918–22
Watercolor
13½ x 13½ in. (34.3 x 34.3 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund

413
Kay Nielsen (Danish, 1886–1957)
The Merchant's Tale of the Young Thief, from *One Thousand and One Nights*, 1918–22
Watercolor
13½ x 13½ in. (34.3 x 34.3 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund

414
Kay Nielsen (Danish, 1886–1957)
The Physician's Tale of a Young Man Loved by Two Sisters, from *One Thousand and One Nights*, 1918–22
Watercolor
13½ x 13½ in. (34.3 x 34.3 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund

415
Kay Nielsen (Danish, 1886–1957)
Scheherazade Telling the Tales, from *One Thousand and One Nights*, 1918–22
Watercolor
14 x 13½ in. (35.6 x 34.3 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund

416
Kay Nielsen (Danish, 1886–1957)
The History of Noureddin Ali and Bedreddin Hassan, from *One Thousand and One Nights*, 1918–22
Watercolor
13½ x 13½ in. (34.3 x 34.3 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund

417
Kay Nielsen (Danish, 1886–1957)
The Steward's Tale of the Sultan's Wife's Favorite, from *One Thousand and One Nights*, 1918–22
Watercolor
13½ x 13½ in. (34.3 x 34.3 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund
Fig. 35

418
Kay Nielsen (Danish, 1886–1957)
The Tale of the Enchanted King of the Black Islands, from *One Thousand and One Nights*, 1918–22
Watercolor
14 x 13¼ in. (35.6 x 33.7 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund

419
Kay Nielsen (Danish, 1886–1957)
The Tale of the First Dervish, from *One Thousand and One Nights*, 1918–22
Watercolor
13½ x 13½ in. (34.3 x 34.3 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund

420
Kay Nielsen (Danish, 1886–1957)
The Tale of the First Girl, from *One Thousand and One Nights*, 1918–22
Watercolor
14 x 14 in. (35.6 x 35.6 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund

421
Kay Nielsen (Danish, 1886–1957)
The Tale of the Little Hunchback, from *One Thousand and One Nights*, 1918–22
Watercolor
14 x 14 in. (35.6 x 35.6 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund

422
Kay Nielsen (Danish, 1886–1957)
The Tale of the Second Dervish, from *One Thousand and One Nights*, 1918–22
Watercolor
14 x 14 in. (35.6 x 35.6 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund

423
Kay Nielsen (Danish, 1886–1957)
The Tale of the Third Dervish, from *One Thousand and One Nights*, 1918–22
Watercolor
14 x 14 in. (35.6 x 35.6 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund

424
Kay Nielsen (Danish, 1886–1957)
The History of Noureddin Ali and Bedreddin Hassan, from *One Thousand and One Nights*, 1919
Watercolor
13½ x 13½ in. (34.3 x 34.3 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund

425
Kay Nielsen (Danish, 1886–1957)
The Tailor's Tale of the Lame Young Man and the Barber of Baghdad, from *One Thousand and One Nights*, 1919
Watercolor
13¾ x 13¾ in. (34.9 x 34.9 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund

426
Kay Nielsen (Danish, 1886–1957)
The Tale of King Sinbad and the Falcon, from *One Thousand and One Nights*, 1919
Watercolor
13½ x 13½ in. (34.3 x 34.3 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund

Fig. 35 Kay Nielsen, *The Steward's Tale of the Sultan's Wife's Favorite*, from *One Thousand and One Nights*, 1918–22 (cat. no. 417).

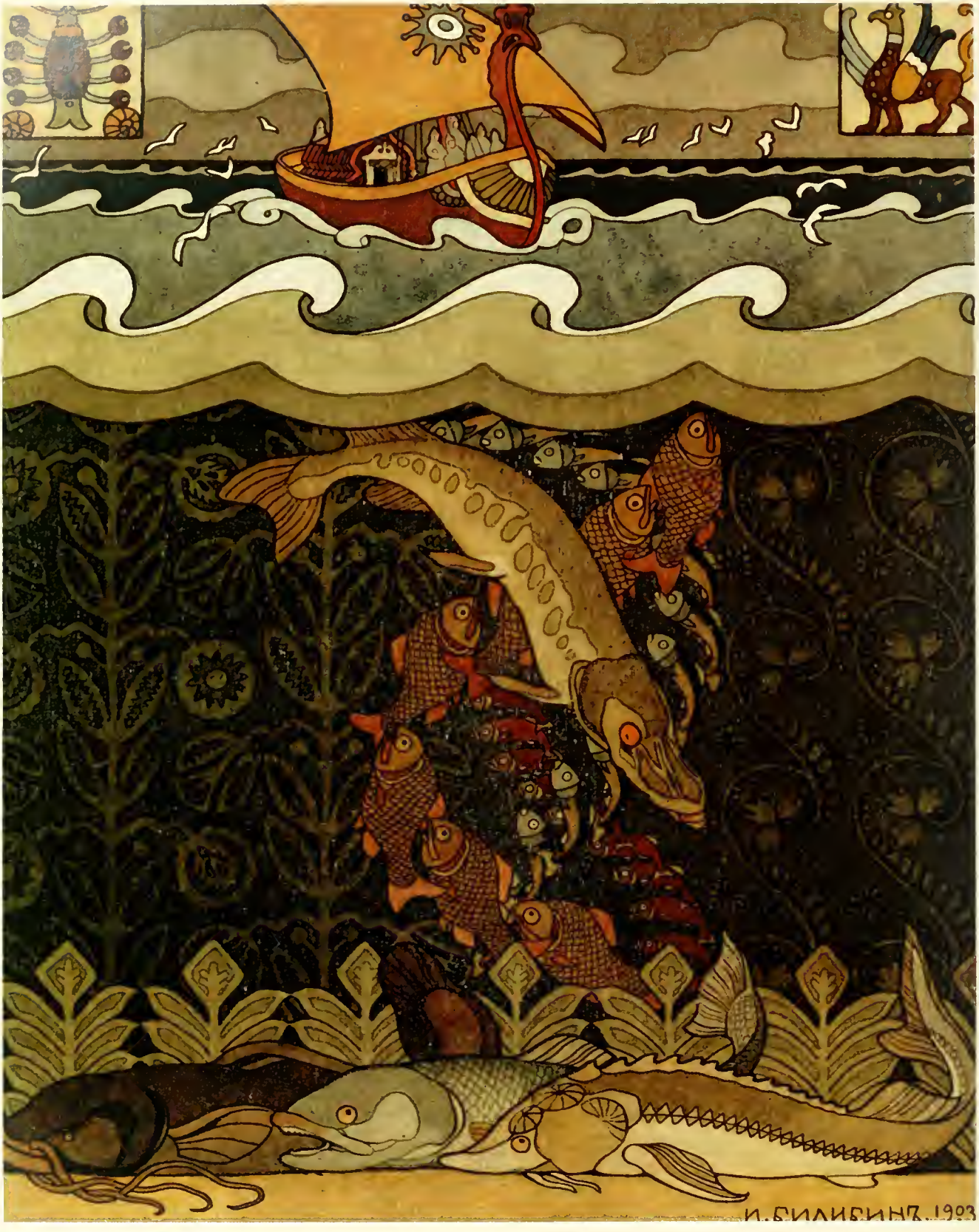


Fig. 36 Ivan Bilibin, *Volga*, 1904 (cat. no. 401).

427
Kay Nielsen (Danish, 1886–1957)
The Tale of the First Dervish, from *One Thousand and One Nights*, 1919
Watercolor
13¾ x 14 in. (34.9 x 35.6 cm)
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund

428
Arthur Rackham (British, 1867–1939)
Illustration for *The Bogey Beast*, from *English Fairy Tales*, 1919
Watercolor and ink
9¾ x 8½ in. (24.8 x 21.6 cm)

429
Arthur Rackham (British, 1867–1939)
English Fairy Tales, 1919
Published by Macmillan and Co., New York
8¼ in. (21 cm)

430
William Nicholson (British, 1872–1949)
The Velveteen Rabbit, by Margery Williams, 1922
Published by Heinemann, London
9½ in. (24.1 cm)

431
Aldous Huxley (British, 1894–1963)
Sketchbook with watercolor illustrations for *Noa*, 1924
5½ in. (14 cm)

432
Maxfield Parrish (American, 1870–1966)
The Knave of Hearts by Louise Saunders, 1925
Published by Charles Scribner's Sons, New York
14 in. (35.6 cm)

433
Wanda Gág (American, 1893–1946)
Millions of Cats, 1928
Published by Coward-McCann, New York
6¾ in. (17.1 cm)

434
Lois Lenski (American, b. 1893)
The Little Engine That Could, by Watty Piper, 1930
Published by Platt and Munk, New York
8½ in. (21.6 cm)

435
Jean de Brunhoff (French, 1899–1937)
Babar en famille (Babar and his family), 1938
Published by Hachette, Paris
14½ in. (36.8 cm)

436
Robert Lawson (American, 1892–1957)
The Story of Ferdinand, by Munro Leaf, 1938
Published by Viking, New York
8¼ in. (21 cm)

437
Leo Politi (American, 1908–96)
Pedro, the Angel of Olvera Street, 1946
Published by Charles Scribner's Sons, New York
8½ in. (21.6 cm)

438
Jean Charlot (French, 1898–1974)
Two Little Trains, by Margaret Wise Brown, 1949
Published by William Scott, New York
10 in. (25.4 cm)

439
Leo Politi (American, 1908–96)
Song of the Swallows, 1949
Published by Charles Scribner's Sons, New York
10¼ in. (26 cm)

440
Leo Politi (American, 1908–96)
Pedro, el Angel de la Calle Olvera, 1961
Published by Charles Scribner's Sons, New York
8½ in. (21.6 cm)

441
Maurice Sendak (American, b. 1928)
The Juniper Tree and Other Tales from Grimm, vol. 2, 1973
Published by Farrar, Strauss, and Giroux, New York
7¼ in. (18.4 cm)

442
Joyce Lancaster Wilson
A Child's Garden of Verses, by Robert Louis Stevenson, 1978
Published by the Press in Tuscany Alley, San Francisco
10 in. (25.4 cm)

443
Barry Moser (American, b. 1940)
The Wonderful Wizard of Oz, by L. Frank Baum, 1985
Published by Pennyroyal Press, West Hatfield, Mass.
13 in. (33 cm)

Dr. Seuss

444
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *The 500 Hats of Bartholomew Cubbins* (front and back cover), 1938
Charcoal, pencil, and ink
13 x 20 in. (33 x 50.8 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

445
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *The 500 Hats of Bartholomew Cubbins* ("No! You look at me"), 1938
Charcoal, pencil, and ink
18 x 24 in. (45.7 x 61 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

446
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *The 500 Hats of Bartholomew Cubbins* ("Suddenly Sir Alaric stopped"), 1938
Charcoal, pencil, and ink
16 x 22 in. (40.6 x 55.9 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

447
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *The 500 Hats of Bartholomew Cubbins* ("Black magic, that's just what it is"), 1938
Charcoal, pencil, and ink
18 x 22 in. (45.7 x 55.9 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

448
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *The 500 Hats of Bartholomew Cubbins* ("But when Bartholomew stepped up on the wall . . ."), 1938
Charcoal, pencil, and ink
18 x 13 in. (45.7 x 33 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

449
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
The 500 Hats of Bartholomew Cubbins, 1938
Published by Vanguard, New York
12¼ in. (31.1 cm)

450
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *The King's Stilts* ("This was the moment King Birtram lived for"), 1939
Ink and watercolor on board
12 x 20 in. (30.5 x 50.8 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

451
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *McElligot's Pool* ("... that there IS something bigger"), 1947
Pencil, ink, and watercolor on board
14 x 21 in. (35.6 x 53.3 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
Fig. 32

452
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
McElligot's Pool, 1947
Published by Random House, New York
11¼ in. (28.6 cm)

453
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Endpapers for *If I Ran the Zoo*, 1950
Ink on board
16½ x 24¼ in. (41.9 x 61.6 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

454
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
If I Ran the Zoo, 1950
Published by Random House, New York
12¼ in. (31.1 cm)

455
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *On Beyond Zebra!* ("There's a letter called YEKK"), 1955
Ink on board
15 x 22 in. (38.1 x 55.9 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

456
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *On Beyond Zebra!* ("Most people are scared to go on and beyond"), 1955
Ink on board
14 x 21 in. (35.6 x 53.3 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

457
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
On Beyond Zebra! 1955
Published by Random House, New York
11¼ in. (28.6 cm)

458
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Cover layout for *The Cat in the Hat*, 1957
Ink on board with acetate overlay
15¼ x 22½ in. (38.7 x 57.2 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

459
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *The Cat in the Hat* ("Look at me"), 1957
Ink on board with ink and colored pencil on tissue overlay
13½ x 22 in. (34.3 x 55.9 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

460
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
The Cat in the Hat, 1957
Published by Random House, New York
9¼ in. (23.5 cm)

461
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *How the Grinch Stole Christmas!* ("And the Grinch grabbed the tree"), 1957
Ink on board
20¼ x 26¾ in. (51.4 x 67.9 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

462
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
How the Grinch Stole Christmas! 1957
Published by Random House, New York
11¼ in. (28.6 cm)

463
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Color rough for *Happy Birthday to You!* ("And so, as the sunset burns red in the west"), 1959
12⅞ x 19¼ in. (32.7 x 48.9 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

464
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *Happy Birthday to You!* (pages 30–31), 1959
Gouache on board
13 x 19¼ in. (33 x 48.9 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

465
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *Happy Birthday to You!* (pages 32–33), 1959
Gouache on board
13 x 19½ in. (33 x 49.5 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

466
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *Happy Birthday to You!* (pages 34–35), 1959
Gouache on board
13 x 19¼ in. (33 x 48.9 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

467
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *Happy Birthday to You!* (pages 40–41), 1959
Gouache on board
13 x 19½ in. (33 x 49.5 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

468
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *Happy Birthday to You!* (pages 48–49), 1959
Gouache on board
13 x 19½ in. (33 x 49.5 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

469
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Happy Birthday to You! 1959
Published by Random House, New York
11 in. (27.9 cm)

470
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *Green Eggs and Ham* ("Sam I am"), 1960
Pencil and colored pencil
8½ x 11 in. (21.6 x 27.9 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

471
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *Green Eggs and Ham* ("Do you like"), 1960
Pencil and colored pencil
8½ x 11 in. (21.6 x 27.9 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

472
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *Green Eggs and Ham* ("Say! I like green eggs and ham"), 1960
Ink on board with ink and colored pencil on tissue overlay
15 x 20 in. (38.1 x 50.8 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

473
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Green Eggs and Ham, 1960
Published by Random House, New York
9¼ in. (23.5 cm)

474
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *Dr. Seuss's Sleep Book* (title page), 1962
Ink on board
9 x 12½ in. (22.9 x 31.8 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

475
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *Dr. Seuss's Sleep Book* ("Ninety-nine zillion"), 1962
Ink on board
12½ x 18 in. (31.8 x 45.7 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

476
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Dr. Seuss's Sleep Book, 1962
Published by Random House, New York
11¼ in. (28.6 cm)

477
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *I Can Lick Thirty Tigers Today!* 1969
Gouache on board
11½ x 16¼ in. (29.2 x 41.3 cm)
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
Fig. 31

478
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
I Can Lick Thirty Tigers Today! 1969
Published by Random House, New York
11¼ in. (28.6 cm)

Holling C. Holling

479
Holling C. Holling (American, 1900–1973)
Wooden model for *Paddle-to-the-Sea,* 1941
12 x 2 x 3 in. (30.5 x 5.1 x 7.6 cm)

480
Holling C. Holling (American, 1900–1973)
Painted wooden model for *Paddle-to-the-Sea,* 1941
12 x 2 x 3 in. (30.5 x 5.1 x 7.6 cm)
Figs. 33, 34

481
Holling C. Holling (American, 1900–1973)
Illustrations for *Paddle-to-the-Sea,* 1941
Seven watercolors
12¼ x 10 in. (31.1 x 25.4 cm) each
Fig. 33

482
Holling C. Holling (American, 1900–1973)
Paddle-to-the-Sea, 1941
Published by Houghton Mifflin, Boston
11¼ in. (28.6 cm)

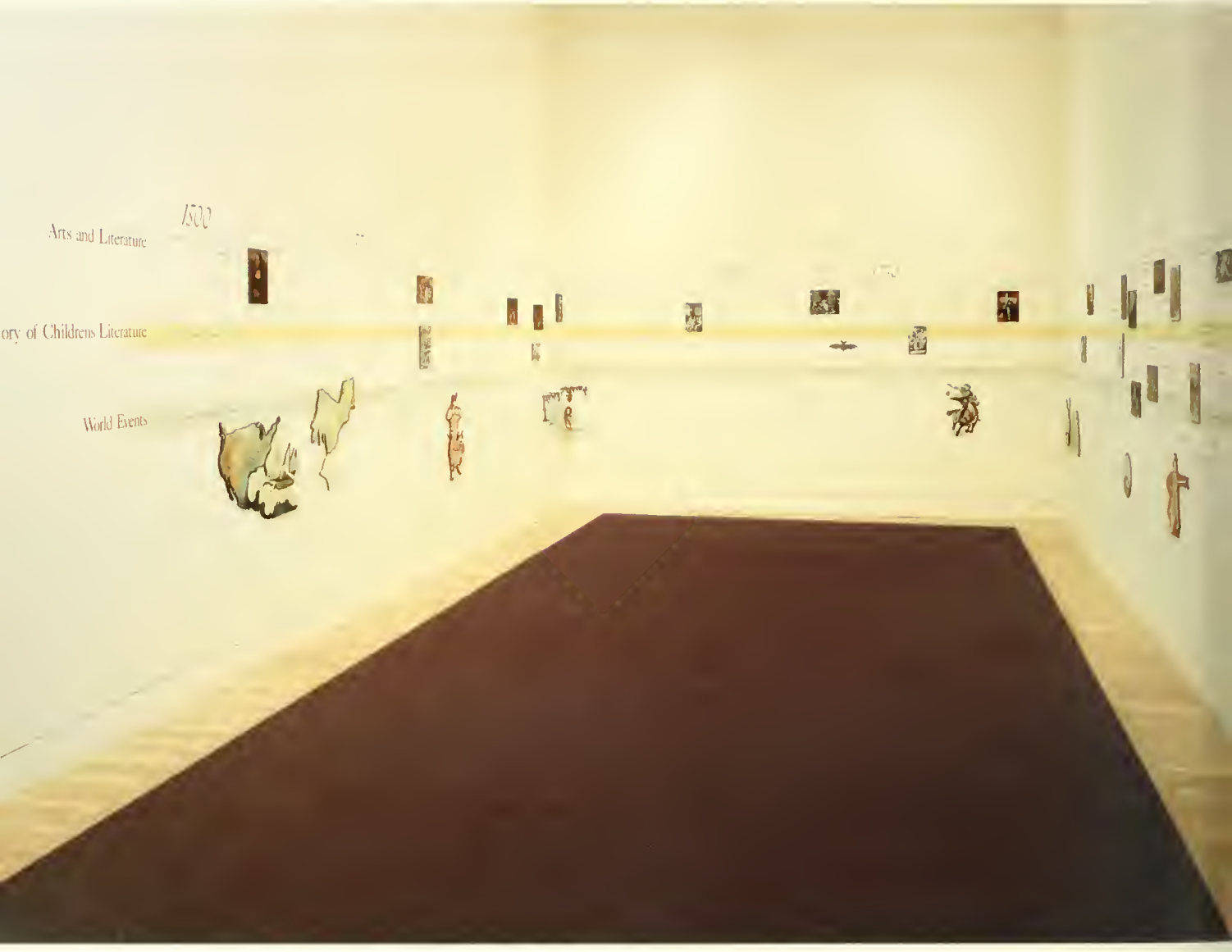
483
Holling C. Holling (American, 1900–1973)
Paddle-to-the-Sea, 1941
Published by Houghton Mifflin, Boston
11¼ in. (28.6 cm)

484
Holling C. Holling (American, 1900–1973)
Illustrations for *Tree in the Trail,* 1942
Three watercolors
17 x 12 in. (43.2 x 30.5 cm); 14½ x 11 in. (36.8 x 27.9 cm); 15¼ x 13 in. (38.7 x 33 cm)

485
Holling C. Holling (American, 1900–1973)
Wooden model for *Tree in the Trail,* 1942
5½ x 4½ x 2 in. (14 x 11.4 x 5.1 cm)

486
Holling C. Holling (American, 1900–1973)
Tree in the Trail, 1942
Published by Houghton Mifflin, Boston
11¼ in. (28.6 cm)

487
Holling C. Holling (American, 1900–1973)
Paddle-to-the-Sea, 1945
Published by Collins, London
11¼ in. (28.6 cm)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NOTES

1. See *Early Children's Books and Their Illustrations* (New York: Pierpont Morgan Library, 1975), p. 213.

2. See Gillian Avery, "The Beginnings of Children's Reading to c. 1700," in *Children's Literature: An Illustrated History*, ed. Peter Hunt (Oxford and New York: Oxford University Press, 1995), p. 13.

3. Gillian Avery notes that there were precedents for the seventeenth-century idea of pleasure in learning and cites early examples of this interest in such works as Roger Ascham's *The Schoolmaster* (1570); see ibid., p. 11.

4. Quoted in Cornelia Meigs et al., *A Critical History of Children's Literature: A Survey of Children's Books in English*, rev. ed. (New York: Macmillan, 1969), p. 54.

5. For a discussion of the origins of the idea of childhood and its relationship to art, see James Seward, *The New Child*, exh. cat. (Berkeley: Art Museum, University of California, 1996), p. 82ff.

6. See S. Roscoe, *John Newbery and His Successors, 1740–1814* (Wormley: Five Owls Press, 1973).

7. For a discussion of the authorship of Goody Two Shoes, see Mary F. Thwaite, *From Primer to Pleasure in Reading*, 2d ed. (London: Library Association, 1972), p. 50.

8. Perrault's manuscript is in the Morgan Library; see *Early Children's Books*, p. 111.

9. Quoted in Gillian Avery and Margaret Kinnell, "Morality and Levity (1780–1820)," in Hunt, ed., *Children's Literature*, p. 69.

10. See Peter Haining, *Moveable Books: An Illustrated History* (London: New English Library, 1979), p. 10ff.

11. See Eric Quayle, *The Collector's Book of Children's Books* (London: November Books, 1971), p. 130.

12. For a discussion of Victorian views of childhood and literature, see Susan E. Meyer, *A Treasury of the Great Children's Book Illustrators* (New York: Harry N. Abrams, 1983), p. 13ff.

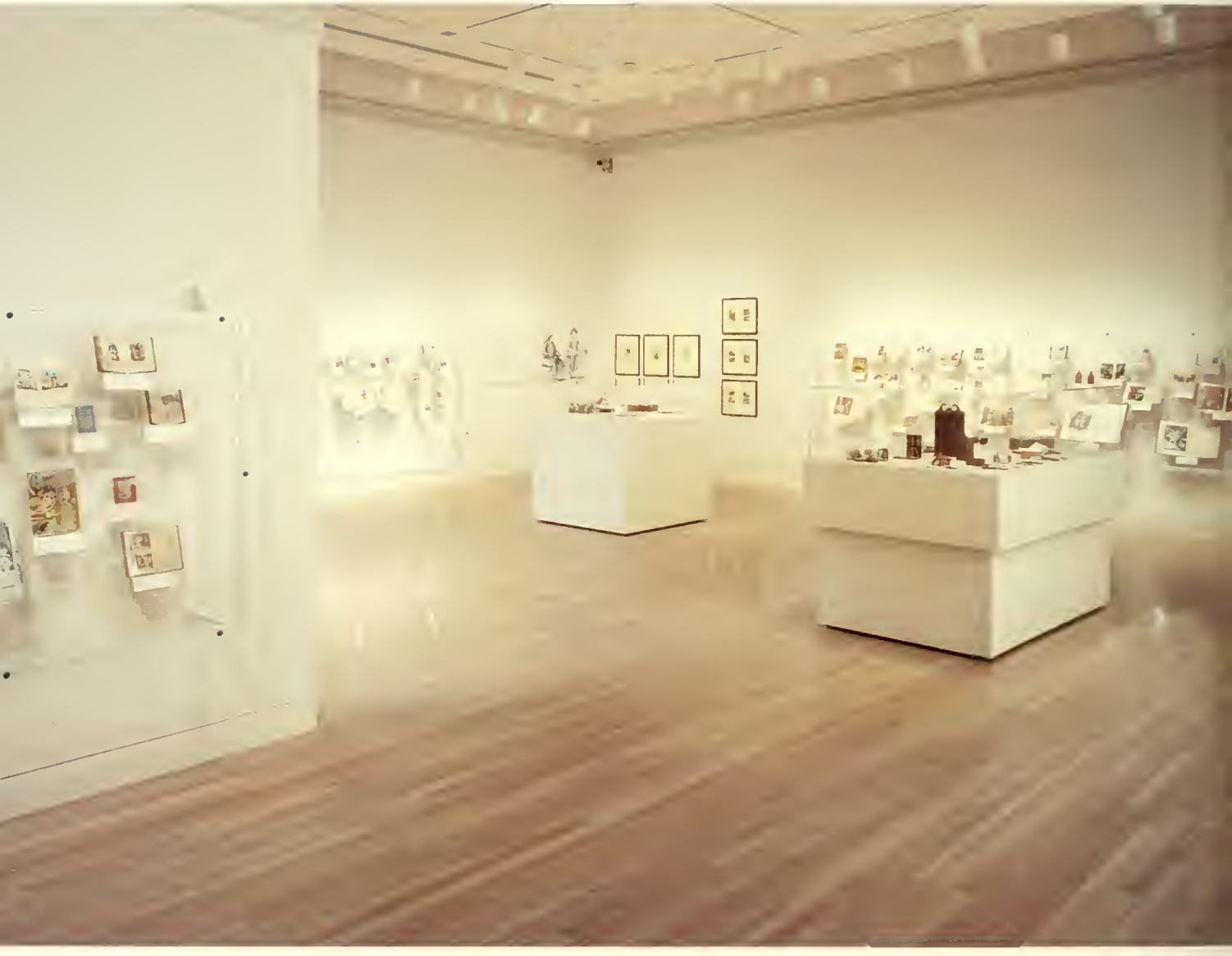
13. Michael Patrick Hearn, "Discover, Explore, Enjoy," in *Myth, Magic, and Mystery*, exh. cat. (Norfolk, Va.: Chrysler Museum of Art; Boulder, Colo.: Roberts Rinehart Publishers, 1996), p. 8.

14. The same illustrations were used in 1884 to illustrate Andrew Lang's *Princess Nobody* (cat. no. 345).

15. Meyer, *Children's Book Illustrators*, p. 27.

16. Crane's contract with Routledge expired in 1876. He went on to work with Evans independently and, from 1875 to 1889, illustrated books in black-and-white by Mrs. Molesworth (see ibid., p. 88).

17. See ibid., p. 195.



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